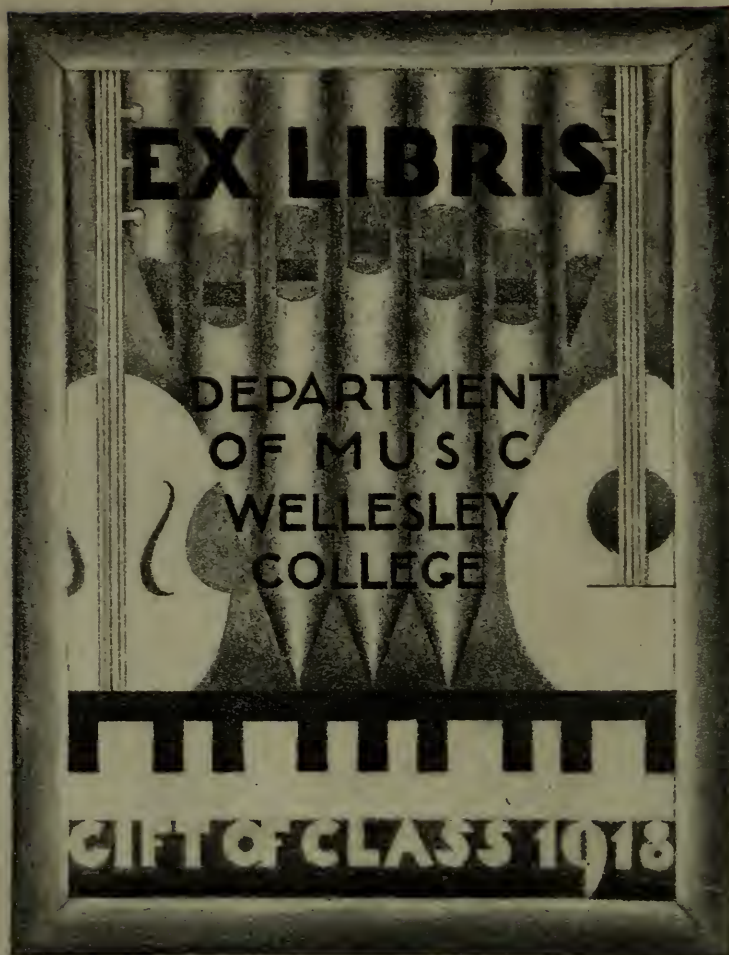


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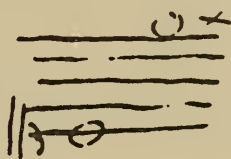
GOETHE AND MUSIC

GOETHE and MUSIC

A List of Parodies
and
Goethe's Relationship to Music

A List of References

By FREDERICK W. STERNFELD



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TO MY FATHER

INTRODUCTION¹

WAS Goethe musical? Why did Goethe not appreciate Beethoven and Schubert? Such oft-repeated queries have resulted in a notion on the part of the general public that the poet's musicianship was of dubious quality; why, otherwise, would there be so much skepticism? Goethe, the poet-philosopher-statesman, received widespread acclaim in the memorial years of 1932 and 1949. Even so, the voluminous letters, diaries, and conversations of this great man have, by and large, stood unmolested on library shelves, and the actual documents of his existence are little known. True, the work of Goethe, his poems, and the lyrics from the great dramas, such as *Faust* and *Iphigenie*, continues to cast its spell over those with sensitive ears, including composers of all lands. But in the bulk of the literature that deals with the poet's relationship to the art of tones the rôle of music as a concrete source in the creation of Goethe's poems has not been given the consideration it deserves.

The majority of the speculations as to Goethe's musical competence lack historical perspective. The work of Beethoven and Schubert was the subject of great controversy in their time, and it was not until Goethe was past sixty that he had an opportunity to hear compositions by these considerably younger men. To evaluate properly the poet's understanding of music one must examine his attitude towards Mozart and Bach, towards folk song and church hymn, towards the opera house and the concert hall. A survey of this nature would bring into focus the phenomenal auditory sensitivity and the discriminating taste of the sage of Weimar, but such an approach, dealing with the man rather than his poems, would be circuitous, involving lengthy biographical and sociological ramifications. A more direct path would lie by way of Goethe's workshop: to show the integral function that the art of tones played in the creation of his *oeuvre* and thus to uncover the musical roots of his lyrics, which are his most distinguished contribution to world literature.

The method by which actual melodies gave birth to many of Goethe's poems is known to the music historian as *parody*, a term of disparate meanings according to whether it is used in musical or in literary circumstances. A rendering of Gluck's aria, *J'ai perdu mon Eurydice*, which changes the words to *J'ai trouvé mon Eurydice* but retains the original tune, is an obvious instance of parody in terms of travesty — the commonly accepted use of the word. But the wider meaning to which musical scholars are accustomed is

¹ This essay appeared as "Musical Springs of Goethe's Poetry" in *The Musical Quarterly*, vol. 35, no. 4, p. 511-27, October, 1949; reprinted by permission of G. Schirmer, Inc., publishers and copyright owners, with minor revisions.

semantically clear when one considers the Greek roots *para*² and *oide*. In that sense the term is well known in discussions of music where the Parody Masses of Palestrina, Lassus, and Victoria and the extensive transplantations of choral music from one text to another by Bach, Handel, and Mozart are subsumed under the category of parody. Goethe and his contemporaries as well as his forebears wrote parodies by creating new texts to older tunes and rhythms, without any implication of irony. This more inclusive use of the term is likely to startle the modern philologist, as witness von der Hellen's commentary to one of the poems in the most complete annotated edition of Goethe's works.³ The editor refers to a letter written by the poet to his wife on April 21, 1813, which recounts that he had heard, during the performance of a professional reciter, "The most miserable of all doleful German songs,

'Ich habe geliebet, nun lieb' ich nicht mehr' . . ."

and that he had written a parody (*schrieben daselbst eine Parodie*) of the song beginning

"Ich habe geliebet, nun lieb' ich erst recht."

"But the poem," comments von der Hellen, "should not be regarded as a parody in the usual sense, because it definitely possesses independent, positive value." Here the editor unwittingly divulges the negative aspects of the "usual sense" in contrast to the productivity of the broader concept that was still alive for Goethe. It is precisely the "positive value" that has been the proud aim of poets throughout the ages. Without it the parody technique as a creative practice would have been useless for Goethe and its rediscovery a moot point for recent scholarship.

In 1803-04 Goethe and the older Weimar poet Wieland jointly edited an almanac which served as a gathering place for quite a number of Goethe's parodies. It was published by Cotta under the title *Taschenbuch auf das Jahr 1804*. The musical character of the lyrics or, more specifically, the fact that they were based on popular tunes, was given full play in a letter that Goethe's friend and intermediary Schiller addressed to the publisher in May, 1802:

Goethe wants to edit an almanac of songs which he has fashioned to well-known popular melodies. I have heard some of these lyrics, they are excellent, and one can say that they elevate the melodies and fit them even better than the original texts for which the tunes were invented. The intrinsic value of such a song almanac, Goethe's prestige, and the fact that everybody can sing the songs right away because the melodies are already established and current, raises a secure expectation of a large sale . . .

² The prefix *para* means "beside" in two senses: outside of, and therefore distorting the original, as in *paradox*; and alongside of, and therefore in sympathy with the original, as in *paraphrase*. Par-ody in musical terms means "alongside a song," "to a song," using the prefix *para* in the second sense.

³ *Goethes Sämtliche Werke*, ed. by Eduard von der Hellen, Stuttgart, 1909-1912, 41 vols., Vol. I, p. xvii, 79, 330.

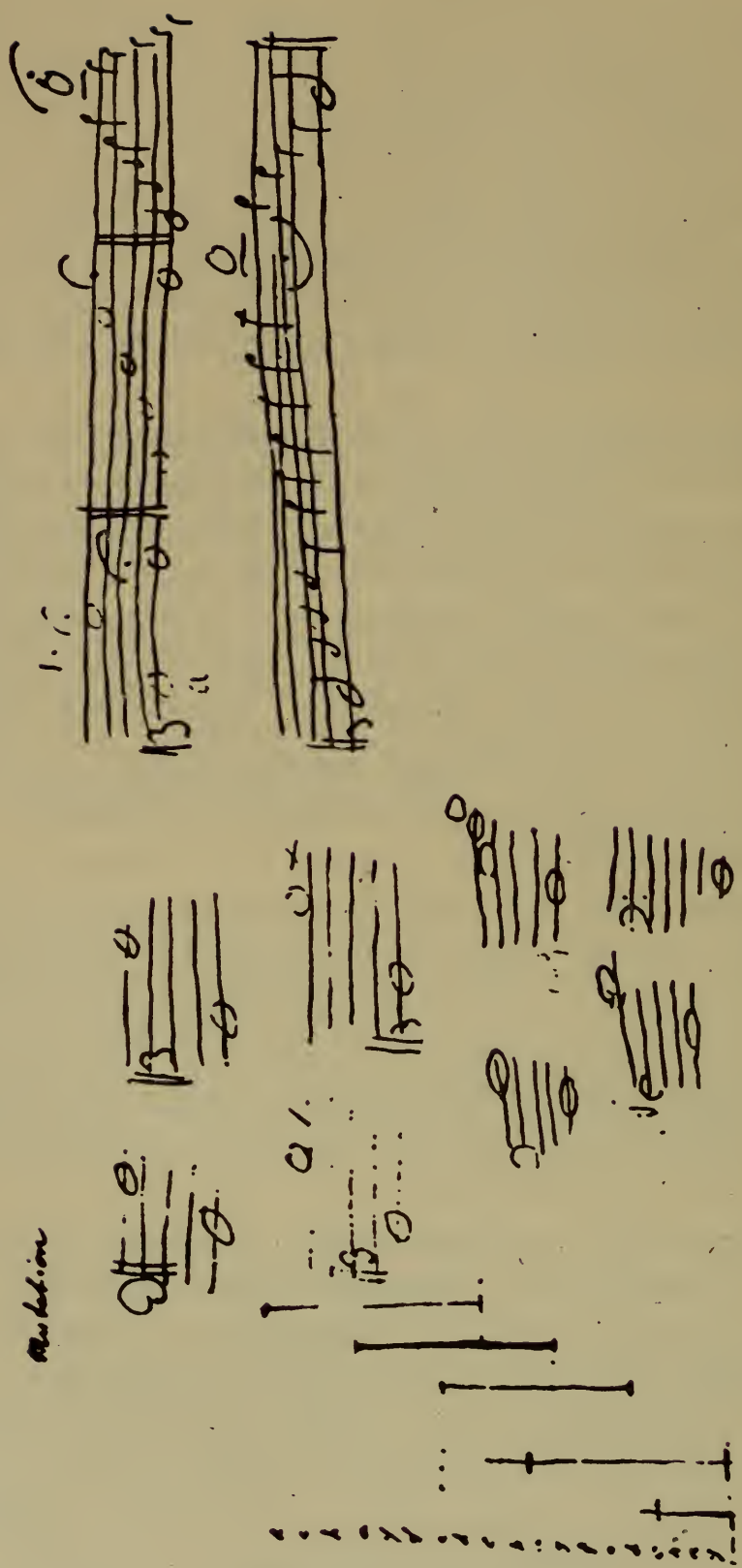
Since poems as such are customarily published without music, the tunes to which Goethe's text and other sources refer, have, for the most part, been lost to posterity, however well known the folk songs (or art songs in the manner of folksongs) may have been in their own time. It is fortunate, therefore, that Cotta brought out two editions of Goethe's parodies concurrently, one for the literary public as the *Almanac for the Year 1804* and one for music lovers as *Songs with Accompaniment of the Guitar*,⁴ edited and arranged under Goethe's guidance by one of Weimar's musicians and actors, Wilhelm Ehlers. For in the latter edition we are permitted to see the actual tunes in print, whereas with many earlier poems we can only guess at the melodies that inspired Goethe.

In the early nineteenth century, texts and tunes wandered freely, borrowing a line here, a melodic fragment there, with no thought of copyright restrictions. *Da droben auf jenem Berge*, published both in the 1804 *Almanac* and in Ehlers' *Songs*, furnishes an apt illustration of the age-old parody technique. On February 22, 1802, Caroline Schlegel sent Goethe's parody to her husband with a note that indicates its spontaneous, improvisatory character: "...a little song Goethe made after a folk-melody which comes from the Rhine and which he has recently heard here." The report of F. K. J. Schütz, who taught at the University of Jena, is more explicit and also touches on the underlying principles of the practice:

At a party a Rhenish folksong was sung, of which the poetry was common but the music exceedingly attractive. The latter, naturally, had a deep effect upon Goethe. The poet promised to write a piece of his own to fit the existing melody, and by the next day we received *Da droben auf jenem Berge*. The poet has promised to enrich several such old folk-melodies with new poetry. However, if that be the case, all his future songs, like this one, will have to be sung to the accompaniment of music. Then the relationship between poetry and music expresses itself in a more heartfelt way than could otherwise be the case. If you hear this poem sung, you must feel how the music has really produced the poetry. You have such a lovely lady in Gotha who plays the guitar. Give her this song, and the enclosed music.

The folk-song model is extant in several versions, including one published with the melody in J. F. Reichardt's *Musikalisches Kunst-magazin* of 1782. The text alone is also printed in *Des Knaben Wunderhorn* of 1805, that great German folk-song collection which its editors dedicated to Goethe. In his friendly review of the *Wunderhorn* Goethe singled out *Da droben auf jenem Berge* as "...very apt except that the first stanza requires emendation." The word "emendation" betrays the attitude of the parodist with his indifference to our modern reverence for originality and confirms Schütz's report "that the poetry was *common*, the music exceedingly attractive." For a poet's ambition

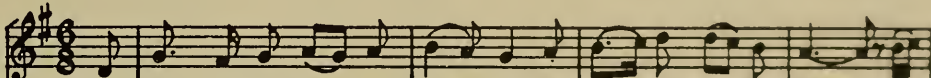
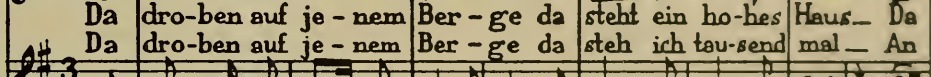
⁴ *Gesänge mit Begleitung der Chitarra, eingerichtet von Wilhelm Ehlers*, Tübingen, Cotta, 1804.

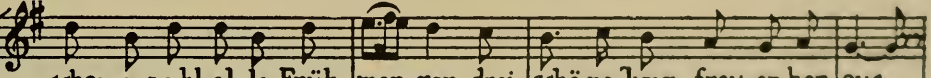


A page in Goethe's handwriting, showing his efforts to understand the mutations of a hexachord and the range of various clefs.

has ever been to improve upon his models, to sing new songs, with no concern for a faithful preservation of the past. His thought is for today, not yesterday, and even his own creations are not safe from emendation or adaptation to new circumstances. In this spirit Goethe celebrated a visit to an old castle near Jena by writing a poem, *Bergschloss* (Castle on the Mountain), to the same tune that had already served to accompany both the original and the parody of *Da droben auf jenem Berge*. In fact the lyric, which also appeared in the *Almanac for 1804*, has the same opening line, thus deliberately announcing itself as a parody of a parody.

In the following music example the upper staves reproduce the folk song as it is printed in Erk-Böhme's *Deutscher Liederhort*.⁵ This variant is as good a reconstruction of the version Goethe probably heard in Jena in 1802 as one can find in the literature, and certainly close, both melodically and textually, to the version Reichardt printed in 1782. The two texts here reproduced under the folk-song tune are respectively the original popular text and Goethe's first parody, which he called *Schäfers Klagelied*. The second staff gives the tune as it appears in Ehlers' *Songs*, published in 1804, with the texts of Goethe's first parody (*Schäfers Klagelied*) and his second parody (*Bergschloss*) below.

| | |
|---------------|--|
| Folksong Tune |  |
| Folksong Text | Da dro-ben auf je - nem Ber - ge da steht ein ho - hes Haus — Da |
| Goethe I | Da dro-ben auf je - nem Ber - ge da steh ich tau-send mal — An |
| Ehlers Tune |  |
| Goethe I | Da dro-ben auf je - nem Ber - ge da steh ich tau-send mal An |
| Goethe II | Da dro-ben auf je - nem Ber - ge da steht ein al - tes Schloss, Wo |

| | |
|---------------|--|
| Folksong Tune |  |
| Folksong Text | schau-en wohl al-le Früh-mor-gen drei schö-ne Jung-frau-en her-aus — |
| Goethe I | mei - nem Sta-be ge - bo - gen Und schau-e hin - ab in das Tal — |
| Goethe I | mei - nem Sta-be ge - bo - gen Und schau-e hin - ab in das Tal. |
| Goethe II | hin - ter To-ren und Tü - ren Sonst lau - er-ten Rit - ter und Ross. |

Ehlers' melody is a combination of old and new material. Though clearly related to the folk tune in its rhythm, the first line varies in pitch. (This variation inspired another composer, Friedrich Glück, in 1814, to set to music a poem of Eichendorff's that was in the same rhythm: *In einem kühlen Grunde, Da geht ein Mühlenrad*.) The remainder of Ehlers' tune differs considerably from the folk melody at first but ends almost identically. The changed portion resembles rather closely a fragment from another folk song,

⁵ Leipzig, 3 vols., 1893-94, II, 234.

Es ritten drei Reiter zum Tore hinaus,⁶ of which there are also several eighteenth-century versions extant. There is, to be sure, no evidence that Ehlers was conscious of this similarity, though we may be certain that both he and Goethe would have acknowledged it proudly. C. M. v. Weber, on the other hand, explicitly acknowledged the use of Ehlers' melody in a purely instrumental composition, the Trio for flute, 'cello, and piano, Op. 63, in which he entitled the andante movement *Schäfers Klage*, in order to identify it with the setting of Goethe's first parody. So accurate a labelling was rare in the early nineteenth century. Moreover, it would have been extremely difficult, what with all the ramifications the histories of such songs display. But it seems both impracticable and unnecessary to draw clear lines of demarcation between the two folk-song melodies that influenced Ehlers, Ehlers' own tune, and, finally, the song by Glück.

Poems wandered as freely as melodies and by 1802 both the model and Goethe's parody were being widely circulated in the Rhineland through Goethe's friends in Jena as well as through K. F. Zelter in Berlin. Of the following three Romantic parodies those by Heine and Uhland were probably influenced by Goethe, though that by Brentano seems to derive more directly from the folk song, since it was written before Goethe's parody was published.

Folksong

Dra droben auf jenem Berge
Da steht ein goldnes Haus,
Da schauen alle Frühmorgen
Drei schöne Jungfrauen heraus.

Up high on yonder mountain
There stands a golden house,
Each early morn therefrom
Look forth three beauteous maidens.

Goethe — Parody

Da droben auf jenem Berge
Da steh ich tausendmal
An meinem Stabe gebogen
Und schaue hinab in das Tal.

Up high on yonder mountain
Stand I a thousand times,
Reclining on my staff
I look to the valley below.

Goethe — Parody of Parody

Da droben auf jenem Berge
Da steht ein altes Schloss,
Wo hinter Toren und Türen
Sonst lauerten Ritter und Ross.

Up high on yonder mountain
There stands an old castle,
Where once lurked knights and steeds
Behind its doors and gates.

Heine

Da droben auf jenem Berge
Da steht ein feines Schloss,
Da wohnen drei schöne Fräulein,
Von denen ich Liebe genoss.

Up high on yonder mountain
There stands a handsome castle,
Three beauteous maidens live there
Whose love I have enjoyed.

⁶ Erk-Böhme, *op. cit.*, II, 560.

Uhland

Da droben auf dem Hügel
 Da steht ein kleines Haus,
 Man sieht von seiner Schwelle
 Ins schöne Land hinaus.

Up high on yonder hill-top
 There stands a little house,
 One looks out from its door-step
 Far into the beauteous land.

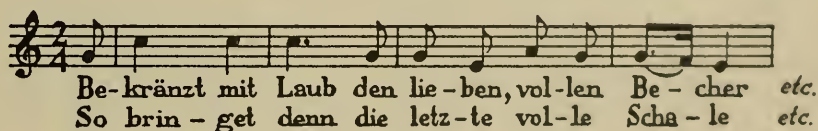
Brentano

Es stehet im Abendglanze
 Ein hochgeweihtes Haus,
 Da sehen mit schimmernden Augen
 Viel Knaben und Jungfrauen heraus.

There stands in even's splendor
 A consecrated house.
 With shining eyes therefrom
 Look forth many youths and maidens.

The meetings of a small club on Wednesday evenings at Goethe's house inspired many of the parodies that were later to find a place in the *Almanac for 1804*. At these gatherings the ladies provided food, the gentlemen brought wine, and thus Goethe and his friend Schiller hoped to create some merriment and sociability in the somber atmosphere of Weimar in the early 1800s. This little "court of love" — Goethe called it *cour d'amour* to revive the chivalry and the song of the troubadours — was especially devoted to group singing. Selecting simple and well-known melodies, the poets supplied texts that could be sung at sight to popular tunes. Schiller, too, made his contributions, for Goethe was by no means the only parodist among the members of the *cour d'amour* or, for that matter among the German poets of his time.

There was, for instance, the melody that Johann André, a Frankfurt composer and friend of Goethe's boyhood, had written to accompany a poem by Matthias Claudius. Almost from its inception in 1776 the song became a national favorite and the Suabian poet C. F. D. Schubart, director of drama and German opera at Stuttgart, exclaimed that the song was more an expression of nature than a work of art, and that a single hearing was sufficient to establish the tune in one's memory. As late as the 1850s Ludwig Spohr in his Op. 143 and Robert Schumann in his Op. 123 quoted the tune. Thus the ditty readily fitted the requirements of the *cour d'amour*, and Schiller lost no opportunity to improvise a parody upon it when the occasion arose. The first text below is the original poem by Matthias Claudius of 1775, the second Schiller's parody of 1802.



For the same meeting Goethe contributed a parody that was later to appear in the *Almanac*. Centuries before, an anonymous Latin poet had written a

lyric in the popular rhythm of the wandering scholars of the Middle Ages. One of its stanzas, beginning *Mihi est propositum in taberna mori*, soon became popular and survives, severed from the remainder of the poem, in several manuscripts. In the eighteenth century this Goliardic song was generally, though erroneously, attributed to Walter Map and it was parodied by the German poet G. A. Bürger and set to music by J. A. P. Schultz. Schultz's popular *Songs in the Folk-Tone (Lieder im Volkston)*⁷ was a standby in many a German home, and deservedly so, for the poems were chosen with good and progressive taste. Moreover, the music, in its warmth and simplicity, and its aversion to clever mannerisms, exercised a real influence on later composers of *Lieder*. *Der Mond ist auf gegangen* and several others of Schultz's songs have actually become folk songs, and his correspondence with the poets whose works he set to music sheds much light on the close union between music and verse in Germany in the late eighteenth century. In an interchange of letters that touched on *Mihi est propositum*, for example, the poet J. H. Voss commented on the propriety of the harmonic digression on the words *angelorum chori!*⁸ Schultz published his setting, reproduced below, both with the Latin text and with Bürger's parody. Goethe's parody of 1802, *Mich ergreift, ich weiss nicht wie*, is also included in the music example that follows.

Mi - hi est pro - po - si - tum in ta - ber - na mo - ri.
 Ich will einst bei Ja und Nein, vor dem Zap - fen ster - ben.
 Mich er - greift, ich weiss nicht wie, himm - li - sches Be - ha - gen.

vi - num sit ap - po - si - tum mo - ri - en - tis o - ri:
 Al - les, mei - nen Wein nur nicht, lass ich fro - hen Er - ben.
 Will mich's et - wa gar hin - auf zu den Ster - nen tra - gen?

⁷ First ed., Berlin, 1782; 2nd ed., 1785.

⁸ C. J. Klunger, *J. A. P. Schultz in seinen volkstümlichen Liedern*, Leipzig, 1909, p. 42.

Ut di-cant, cum ve-ne-rint, an-ge-lo-rum cho-ri:
 Nach der letz-ten Ö-lung soll He-fen noch mich fär-ben.
 Doch ich blei-be lie-ber hier, kann ich red-lich sa-gen,

De-us sit pro-pi-ti-us hu-ic po-ta-to-ri.
 Dann zer-trümm'-re mein Po-kal in zehn-tau-send Scher-ben!
 Beim Ge-sang und Gla-se Wein auf den Tisch zu schla-gen.

Actually, Goethe wrote three more parodies of the song between 1802 and 1830 and some fifty poems in the same rhythm. But not only did melodies wander from poem to poem; as a text became popular, the poem also wandered from tune to tune. Within Goethe's lifetime his parody received four more settings — by Zelter, Reichardt, Eberwein, and Schubert, and even these do not complete the musical history of the lyric. Like so many drinking songs, *Mich ergreift* has had a marked vogue in student songbooks, called *Kommersbücher* in Germany, and there the poem has been combined with a variety of melodies including the ever-popular *Gaudeamus igitur*. This interchange was easily effected since *Gaúdeamus ígítúr*, *Míhi ést propósítúm*, and *Mích ergreíft, ich weiß nicht wie* were all in the same rhythm, the trochaic stanza of the wandering scholars.

Mozart, too, was among those who stood godfather to some of the parodies written for the *cour d'amour* and later published in the 1804 *Almanac*. In 1791 *Die Zauberflöte* had its première in Vienna and within three years it was firmly established as a favorite of the German-speaking public in Prague, Frankfurt, Weimar, and Berlin. Today we are inclined to be aware more of the lofty influence that the opera had on Goethe and Beethoven⁹ than of the vogue that Papageno's lyrics enjoyed in their day, standing somewhere between folk song and "hit song" and partaking of the popularity of both genres. Papageno's air, *Ein Mädchen oder Weibchen*, with its catchy, folksong-like simplicity, soon won all hearts and ears. Its rhythm is an alternation of four

⁹ Cf. E. Dent, *Mozart's Operas*, 2nd ed., London, 1947, p. 255-59; and O. Jahn-H. Abert, W. A. Mozart, Leipzig, 1919-21, II, 836 ff.

and three stresses, a meter prominently associated with the English ballads and their German imitations. In the eighteenth century much of English literature entered the German world of letters by way of Göttingen, then under the rule of the House of Hanover, and among the Göttingen poets who successfully used the ballad rhythm was L. H. Hölty. His *Willkommen, lieber, schöner Mai* is well known in the musical setting that Schultz contributed in his *Songs in the Folk-Tone*.¹⁰ But even greater was (and still is) the popularity of *Ueb immer Treu und Redlichkeit bis an dein kühles Grab* (Always practice faith and honesty until thy cold grave). This virtuous piece was sung to Papageno's tune. It is true that Hölty wrote his poem in 1775, and died the following year, fifteen years before the première of *Die Zauberflöte*. But an age that was free from copyright restrictions found no difficulty in adapting a new tune to an old poem, as long as the rhythm fitted. In any case, it was this old-new variant of Mozart's song that inspired Goethe's parody of 1801, for when he sent "Was gehst du schöne Nachbarin" to his partner in the *cour d'amour* he wrote: "May you receive the enclosed attempt kindly, in which I have endeavored to get the better of the 'cold grave' by way of the humor of life."

In the following music example the upper staves reproduce Papageno's tune and text, the lower the folk-song variant of Mozart's music with Hölty's *Cold Grave* and Goethe's parody.

Ein Mäd-chen o-der Weib - - chen wünscht Pa-pa-ge-no sich, o,
 Üb im - mer treu und Red - lich-keit bis an dein küh-les Grab, und
 Was gehst du schö - ne Nach - ha - rin, im Gar-ten so al - lein? Und
 so ein sanf - tes Täub - chen wär Se - lig - keit für mich.
 wei - che kei - nen Fin - ger - breit von Got - tes We - gen ab!
 wenn du Haus und Fel - der pflegst, will ich dein Die - ner sein.

Internal evidence suggests that another of the parodies from the 1804 *Almanac* was derived from that famous and much-disputed English round, *Sumer is icumen in*. English letters reasserted their influence on the folklore collections and the new poetry of Germany in the early 1800s. The then rising generation of poets and writers, among them Achim von Arnim and Clemens

¹⁰ Reprinted in G. Adler, *Handbuch der Musikgeschichte*, 2nd ed., 1930, II, 700.

Brentano, editors of the *Wunderhorn*, and the brothers Grimm, who were later to publish their famous tales, were all affected by the Romanticism of Walter Scott and his generation. Particularly Arnim, who, as a student at Göttingen and during a subsequent tour of the British Isles, became thoroughly imbued with the new movement across the channel. Scott's *Minstrelsie of the Scottish Border* inspired him to perform a similar service for his native Germany, and the now famous folk-song collection, *Des Knaben Wunderhorn*, was the happy result. It was Thomas Warton's *History of English Poetry* that provided the title, title page, and introductory poem, for the magic horn is therein described in a poetic excerpt on which Arnim and Brentano wrote a parody for their opening poem.

Of course, the horn has long been recognized as the magic instrument of musical Romanticism. Its velvety sonority is intrinsic to the world of *Freischütz* and *Oberon* and of Schubert's C major Symphony. But the enchantment with sound, of a dreamlike hue that transports us to fairyland, appeared decades earlier in the sister art of poetry, in the "magic horn" of Thomas Warton and of the *Wunderhorn*, "...where were hanging an hundred little bells... If anyone gently struck the horn with his finger, the hundred bells sounded so sweetly that neither harp nor viol nor the sports of a virgin, nor the sirens of the sea, could ever give such music." It is this Romantic and irrational joy in sonority that connects the "cuccu, cuccu" refrain from *Sumer is icumen in* in Warton's *History*¹¹ with the "coucou, coucou" refrain of Goethe's *Du prophetscher Vogel du*. This refrain and the fact that Goethe uses the form "coucou" instead of the German *Kuckuck* first suggested the old English song as a possible model,¹² although the general atmosphere of spring with its cuckoo calls and the prosodic similarities in the two poems must ultimately weigh stronger. In the final analysis the test of a parody lies in humming the text to an older melody and in sensing an intimate relationship between the two. Max Friedländer, the foremost authority on Goethe's musical sources, has given a challenging example of detecting, on merely internal evidence, a tune of J. V. Görner as the model of Goethe's *Erwache, Friederike*.¹³

¹¹ Three sources of *Sumer* were available to Goethe: Thomas Warton's *History of English Poetry*, Vol. II, of 1778; Charles Burney's *General History of Music*, Vol. II, of 1782; and Anselm Elwert's German translations from English and other old poetry, published at Marburg and Giessen in 1784.

¹² Friedrich Lohre, *Von Percy zum Wunderhorn*, in *Palaestra*, XXII (1902), 82f. Lohre is helpful as to the general importance of Warton and his German translator, Elwert. Cf. also *Zeitschrift für vergleichende Literaturgeschichte*, XI (1897), 481ff. for a detailed comparison between the opening poem of *Des Knaben Wunderhorn* and its sources.

¹³ Cf. *Schriften der Goethe Gesellschaft*, XI (Weimar, 1896), p. 4 and 131.

Of course, neither Warton's original nor the German translation offered a tune, but Goethe would have had no difficulty in perceiving the basic rhythm: four stresses per line or three stresses followed by a rest, the scansion falling. The text with the original musical notation had been printed by Burney, and Goethe counted among his friends several who would have been qualified to decipher this simple notation for a single voice. In the example below, the melody, given in the Wooldridge transcription,¹⁴ is accompanied by the original and by Goethe's text. In the four-stress lines, such as "Sumer is icumen in," the German parody follows the original so closely that the attribution of individual syllables to individual notes is simple. In the three-stress lines ending with a rest, such as "Ihude sing cucu," Goethe fills in the rest with an accented syllable, and in the music example the note of the third stress is

The image shows a musical score for the song 'Sumer is Icu-men in'. It consists of five staves of music, each with a treble clef and a key signature of one flat (B-flat). The original lyrics are written below the first staff, and the German parody lyrics are written below the second staff. The melody is a simple, folk-like tune with a mix of quarter and eighth notes. The German lyrics are a parody of the original, following the same rhythm and structure.

Su-mer is i - cu-men in Lhu-de sing cu-cu; Grow-eth
 Du pro-phet-scher Vo-gel du, Blü-ten-sân-ger, o Cou-cou! Bit - ten

sed and blow-eth med, and springth the woo-de nu, Sing
 ei - nes jun - gen Paa - res in der schön-sten Zeit des Jah-res Höre

cu - cu, e - we ble-teth af-ter lamb, lowth af-ter cal-ve cu,
 liebster Vogel du; kann es haf-fen, ruf ihm zu: Dein Cou-cou, Dein Cou-

cou, hul-lock ster-teth buc-ke ver-teth, Mer-ry sing cu-cu. Cu - cu, cu -
 im-mar mehr, im-mar mehr, Cou - cou, Cou-cou. Dein Cou-cou,

cu, wal sin-ges thu cu-cu, ne cease thu ne-ver nu.
 Dein Cou-cou, im-mar mehr Cou-cou, Cou-cou.

repeated. This is by no means the only way of adjusting and adapting a tune in the parody tradition, but of the alternatives available it is the simplest

¹⁴ H. E. Wooldridge's transcription is reprinted in the second edition of the *Oxford History of Music*, I (1929), 185ff. This transcription, in ternary rhythm, represents the tune that any cultivated amateur would have derived from a perusal of the manuscript as reproduced by Burney. For the original form of the notation, indicating duple rhythm, was not realized until the twentieth century. Recently, M. F. Bukofzer has re-examined the probable date and offered a transcription of the famous song from its original state of notation in his pamphlet "Sumer is icumen in," University of California Publications in Music, 1944. Cf. also N. Pirrotta in *Musica Disciplina*, II (1948), 205-16. Whether the approximate date of the original is 1240 or 1310 is irrelevant to the present question. Whether the melody is transcribed in triple rhythm (Wooldridge) or duple rhythm (Bukofzer), the number of accents remains the same. In Wooldridge's transcription the four accented syllables in the first line are "Su," "is," "cu," and "in." Bukofzer (p. 111) scans identically, except that the syllables "is" and "in" occur on the third beat of common time.

device. The filling in of rests with another foot of verse, without changing the length or meter of a tune, occurs frequently in wandering melodies at the turn of the century, the technique being particularly pronounced in the parodies of English models, by Goethe and other German poets.

A clear allusion to Mozart's *Zauberflöte* in the fourth line of the third stanza, where "Pa-pa-papas" is reminiscent of Mozart's "Pa-Pa-Papagena," is indicative of the general musical atmosphere of the 1804 *Almanac*. At the end of the poem, Goethe had printed in parentheses the remark *Mit Grazie in infinitum*, a phrase that points to the technique of a round or "rota," as the *Sumer* canon is called.

It is obvious from these few examples which are, in fact, quite typical of Goethe's parodies, that his musical models invariably bear two characteristics: their style aims at folk song, not art-song; and they are strophic, not *durchkomponiert*. (The German term *durchkomponiert*, often translated as "through-composed," signifies that the music proceeds in continuous fashion with different music for successive stanzas, whereas in strophic song the same tune is repeated for each stanza.) Goethe's choice was anything but haphazard. He deliberately used a type of *Lied* in which the best poets and composers of his generation believed. In 1802, when so many of the lyrics for the 1804 *Almanac* were written, Weimar was the Parnassus of German letters, for it was in that small town that the finest sampling of Goethe's generation found a haven: Wieland (born 1733), Herder (1744), Goethe himself, and Schiller (1759). All of these men demonstrated their ideal of song in their creative efforts and expressed themselves in no uncertain terms in their esthetic writings. To use the terminology of the second Berlin Song School, they strove for the simplicity and the poignancy of the *volkstümliche Lied* and not for the ambitious *Kunstlied* with its demand for professional singers and accompanists. Of course, such a creed was as much in accord with the European cultural tendencies that followed in the wake of Rousseau's philosophy as it was with the considered opinion of the foremost German song composers of that day: J. A. P. Schultz (born 1747), Reichardt (1752), Mozart, Zelter (1758), and even the young Beethoven. Perhaps *Die Zauberflöte*, still in the current repertory, is the best example of both popular and art song of the late German eighteenth century, since it encompasses Papageno's simple ditties as well as the complex speech and song of Tamino and Pamina (not to mention the coloratura arias of the Queen of the Night). It is significant that the simpler portions of the score continue to outshine the remainder in public favor. Of Papageno's tune which was used for Hölty's

"cold grave" as well as for Goethe's parody, Georges de Saint-Foix¹⁵ says aptly:

The motif of the latter . . . has remained the most popular of all of the themes of *The Magic Flute* . . . In contradistinction, the second part of the *Lied*, in a decidedly more accelerated rhythm (6/8), no longer seems to us of the same truly popular character.

It is the deliberately folk-song-like first portion, not the 6/8 section with its distinctly Mozartean flavor, that has continued to exercise its charm upon the poets as well as the people.

Once we realize the basic characteristics of the music that inspired Goethe's poetry we begin to understand his attitude towards new musical settings of his verse. Wieland, Herder, Goethe, and Schiller were as one opposed to non-strophic musical composition where the structure of a poem was strophic. They demanded *settings* of their lyrics, not music so elaborately conceived as to distort the original form of the text. The prevailing tone of a poem mattered more than the descriptive detail of any stanza. And whereas such details could and should be expressed by modifications of tempo and dynamics, the framework of the stanza must never be completely obscured, since it was the tone of the strophe that was foremost in the poet's mind at the inception of his lyric. Likewise, for the audience, ballad quatrains evoked the murmurs of Northern forests, the stanza of the wandering scholars the sparkle of conviviality; that inner music must never be destroyed.

Wilhelm Ehlers, who provided the arrangement for *Da droben auf jenem Berge*, was often obliged to work with Goethe until far into the night, tirelessly rehearsing the same song until all nuances were most scrupulously rendered and the most varied meanings of different stanzas brought into relief to the same melody. Goethe convinced him "how objectionable was all so-called *durchkomponieren* of songs which annihilates the general character of the poem and postulates as well as excites a wrong interest in detail." Naturally, the union of poetry and music that Goethe envisaged could not endure a sacrifice of the structure that was basic to the poet's accomplishment. Another Weimar actor and singer, E. F. Genast, has furnished a vivid report of the poet's coaching. Genast attempted to sing Goethe's *Im Felde schleich ich still und wild* in a setting by Reichardt, without giving heed, in his rendition, to the wild passion that stanzas 1 and 3 evoked in contrast to the quiet calm of stanzas 2 and 4. Goethe sang the song for him, marking the rhythm pointedly and emphasizing at the same time the tempo changes from stanza to stanza by the motion of his arms. He made it clear that his main concern

¹⁵ W. A. Mozart, Vol. v, Bruges, 1948, p. 236.

was not with the particular lyric of that evening but rather with the ruling tradition: "...by and by it will become clear to you how such strophic songs should be rendered."

We must not overlook the fact that the principle of the stanza, which looms so large in Goethe's theory and practice, was both historically and structurally the very core of the *Lied*. The versatile Benjamin Franklin showed the same insight when he cautioned his brother from across the Atlantic against the artifice of the salon-song and extolled the greatness of the simple strophic form of psalm and ballad tunes which expressed the text and did not obscure it:

I think, too, that if you had given it to some country girl in the heart of the Massachusetts, who has never heard any other than psalm tunes, or *Chevy Chace*, the *Children in the Wood*, the *Spanish Lady*, and such old simple ditties, but has naturally a good ear, who might more probably have made a pleasing popular tune for you, than any of our masters here, and more proper for your purpose, which would best be answered, if every word could as it is sung be understood by all that hear it, and if the emphasis you intend for particular words could be given by the singer. . . .¹⁶

There were, to be sure, occasions when Goethe used free and rhapsodic forms, but when he wrote a *Lied*, called it so, and published it as such, he minced no words when the poet's form and esthetics were ignored by the composer. It was incomprehensible to him that Beethoven and Spohr should mistake Mignon's song *Kennst du das Land wo die Zitronen blühn* so completely by making it *durchkomponiert*. "I should have thought the same marks which recur in each of the three stanzas at the same place would have been sufficient to indicate to the composer that I expected from him nothing but a *Lied*. Mignon, according to her character, can sing a *Lied* but not an aria." In *Wilhelm Meister*, the novel from which the lyric was taken, Goethe had made it abundantly clear that Mignon's spontaneity would express itself in simple, strophic *Lieder*. Complex and sophisticated art-songs or operatic arias were alien to the perceptions of this simple being. The context of prose that surrounds Mignon's song is as explicit (and lengthy) as the coaching of Ehlers or Genast. Beethoven had written beautiful music but not in the required folk-tone, and the poet naturally resented this departure. The strophic structure and simplicity are exploded in the very first stanza of Beethoven's setting, where fifteen measures of voice for the first four and a half lines of the text are set off against another fifteen measures for the remaining line and a half. This lack of proportion forces Beethoven to sing the word

¹⁶ *The Writings of Benjamin Franklin*, ed. A. H. Smith, New York, 1905-07, v, 529.

Dahin six times, though it is repeated only once in Goethe's text, an amount of repetition more in keeping with the general style.

Even the music critic Rochlitz voiced his objections in the *Allgemeine Musikalische Zeitung* of 1811, deploring these second fifteen measures, the emphasis on *Dahin*, and "the style of the Italian *ariette*." With the form of the stanza destroyed in the beginning of the composition, it mattered little that the second and third stanzas repeated the voice-part in strophic fashion, reserving variations for the piano accompaniment. For the tone and the basic proportions were contrary to the inner music of Goethe's lyric and to the explicit character of Mignon and her song. Such minor composers as Zelter and Reichardt, who had the advantage of belonging to Goethe's generation, were happy to write their compositions in keeping with the esthetics and the published instructions of the Weimar poet which were, after all, the very tenets of the Berlin Song School. But Beethoven and later composers, by progressing in purely musical terms beyond that school, removed themselves from a position that could be acceptable to Goethe.

We must not quarrel with either the poet or the composer. Each had a higher destiny to follow than mere mutual compatibility, and the *Egmont* score proves that Beethoven could fulfill Goethe's hopes and that the poet, in turn, could amply comprehend and magnificently praise the composer's achievement. But a scrutiny of the sources of Goethe's parodies and, derived therefrom, an understanding of his ideal of song, will, perhaps, lead us to drop the old and sterile question, "Was Goethe musical?" with the realization that the term "musical" has different meanings in different cultural contexts. Who are we to impose later concepts on a poet whose work sprang from music and demanded music as its complement? The sonority and rhythmic beauty of his verse have inspired composers both of his time and of ours.



A LIST OF PARODIES

PREFACE

In the following list of parodies, the abbreviations conform to those used in the Bibliography.¹⁷ Whenever possible, reference is made to the editions of the poems in *JA*, *FA*, and *DA*. The best and fullest edition of Goethe's work is *JA*, with an extensive commentary; its forty volumes (plus an index volume) are indispensable. *FA* is less complete, but its footnotes, published in 1926, are the most recent compilation in Goethe scholarship. *DA* contains all of Goethe's lyrics, but without footnotes. They are arranged in chronological order, and the editor, H. G. Gräf, is considered an important authority on the chronology of Goethe's works.

Whenever necessary, reference has also been made to *WA*, the most complete but also the most cumbersome edition of Goethe's works. It contains the poetic works in fifty-five volumes (1887-1918) and, in addition, thirteen volumes of scientific writings, fifteen volumes of diaries and fifty volumes of letters. Moreover, some of the volumes are subdivided so that the alphabetical list of Goethe's poems is contained in volume 5, part II, p. 427-591. In *WA*, footnotes and explanatory material gain entrance only by the back door, namely, in the critical apparatus of variants (*Lesarten*), sometimes buried in still another volume. Thus, while the scholarly value of *WA* rests on the fact that it offers a complete array of textual variants, it supplies few if any explanatory notes. Therefore, it is rarely relevant to the present study of parodies, and it has been found practical to refer to *WA* only when the information in *JA* and *FA* is insufficient for our purposes. Unless otherwise indicated, all references are to the fifty-five volumes of the first division (1. *Abteilung*).

The origin and character of Goethe's poems are usually suggested by the collective title of the "group" in which a poem is printed, such as *Lieder*, *Gesellige Lieder*, *Balladen*, and so forth. For this reason the "group" in which Goethe included a poem is one of the important considerations in the list of parodies which follows, since it is a clue to the poem's melodic and rhythmic antecedents. When the lyric is part of a larger work, the particular

¹⁷ For the abbreviations, see the Key to Symbols which appears at the beginning of the Bibliography, p. 136.

drama, novel or autobiography in which it appears is designated under the heading, "Group"; for instance, *Faust*, *Wilhelm Meister*, *Dichtung und Wahrheit*.

The next rubric, "Classification," characterizes the nature of Goethe's model. If the poem was derived from a folk song or a sacred song the heading given is "Folk Song Parody" or "Sacred Song Parody." If the source is clearly musical but fails to fall within either of these two categories, the classification simply reads "Musical Parody." In many instances Goethe parodied another poem by retaining the rhythm, meter and other speech-musical effects of the original, while its content was also clearly related to the model. The classification then reads "Rhythmical Parody," since the kinship of atmosphere, thought and content is reflected in the *rhythmic* similarity, in contradistinction to the "Musical Parodies" where the same *melody* serves both poems.

The sources for a study of Goethe's parodies are so widely scattered that this first attempt at compilation must needs be incomplete and risk error. I can only trust that students of the subject will be kind enough to write to me, pointing out desirable corrections as well as any addenda that may come their way.

Finally, it is a pleasant duty to acknowledge my indebtedness to several institutions and persons who have assisted me in preparing this manuscript. At Vienna, I had at my disposal the resources of the Universitätsbibliothek and of the Nationalbibliothek, and the prolonged encouragement of Robert Lach of Vienna University. At Yale University, where I concluded my work as a graduate student, Leo Schrade, of the Department of Music, and Carl F. Schreiber, curator of the distinguished Speck Collection of Goetheana, provided me with new and valuable material; in 1943 I completed my doctoral dissertation there, entitled "Goethe and Music." Since then I have been fortunate enough to discover many new parodies while searching through material at the Library of Congress and The New York Public Library. This research was made possible by grants-in-aid from Wesleyan University in 1945 and Dartmouth College in 1949. Finally, the Oberlaender Trust generously contributed toward printing this work, and the *Musical Quarterly* released material, previously printed in its pages. To all of them, and especially to the staff of The New York Public Library, I offer my heartfelt thanks.

BRITISH PARODIES

(Arranged Alphabetically by First Line)

| | |
|-------------------------------------|-------------------------------------|
| Du prophetscher Vogel du | Ihr lieben Christen allgemein |
| Erst singen wir | with music example |
| Erwache, Friederike | Kennst du das Land |
| with music example | Matt und beschwerlich |
| Es ist doch meine Nachbarin | Und morgen fällt |
| with music example | with music example |
| Es war ein Knabe frech genug | Was gehst du, schöne Nachbarin |
| Hab oft einen dumpfen, düstern Sinn | Was machst du mir vor Liebchens Tür |
| with music example | with music example |
| Herein, o du Guter | Wie jung ich war |
| Herzlich und freudevoll | with music example |
| with music example | |

* * *

1. Du prophetscher Vogel du.

Title: *Frühlingsorakel*.

Probable date: 1802.

Texts: JA I, 72 and 327; FA I, 59 and 360; DA XIV, 331.

Group: Gesellige Lieder.

Printed sources: *Sumer is icumen in*, published in Thomas Warton, *History of English Poetry*, vol. II, 2nd ed., unpaginated emendations and additions at end of volume, London, 1778. German translation, Anselm Elwert, *Ungedruckte Reste alten Gesanges*, Giessen and Marburg, 1784. For supplementary sources, which were probably used by Goethe's friends, cf. also John Hawkins' reprint of 1776 (*A General History of Music*, II, 92–100) and Charles Burney's of 1782 (*A General History of Music*, II, 405–412).

Classification: Folk Song Parody.

Comment: The English model was first suggested, tentatively, by Friedrich Lohre in 1902 (*Palaestra* XXII, 82f.). The evidence is internal only: (1) the general character of the *Gesellige Lieder* as parodies of popular texts and tunes (B I 318, SchGG XI, 149, Bode I 288); (2) the close correspondence of the metrical structure, combined in both instances with the same musical and acoustical effect, the *cou-cou* refrain. Goethe does not use the German form "Kuckuck"; (3) the remark printed at the end of Goethe's poem "to repeat *ad infinitum*," which points in the direction of the round. The Summer Canon is a "rota" or round.

A full discussion of this parody appears in the Introduction.¹⁸ There the melody is given with English and German texts, the differences in transcription between H. E. Wooldridge and M. F. Bukofzer taken into account, and consideration is also given to the general importance of Warton for German Romanticism.

2. Erst singen wir der Hirsch so frei.

Title: none.

Date: 1822.

Texts: JA IV, 55 and 279; FA II, 210 and 455; DA XV, 272.

Group: Zahme Xenien.

Printed Sources: (1) Shakespeare, *Love's Labour Lost*, Act IV, Scene 2: "The preyful princess pierc'd and prick'd a pretty pleasing pricket."

(2) A parody of Shakespeare's lines by J. M. R. Lenz (1751–1792), "Die schöne Prinzessin schoss und traf eines jungen Hirschleins Leben." This piece was quoted by Goethe in the 11th book of his autobiography, *Dichtung und Wahrheit*, (FA XVI, 49 and 551).

Classification: Rhythmical Parody.

Comment: Like most parodies based on English models and like all based on Shakespeare, this one is in ballad rhythm. Both Lenz' and Goethe's lyrics are in the spirit of improvisation and

belong to the variety of experiments by which the Germans attempted to assimilate English tones and of which only a few have survived in print. In *Dichtung und Wahrheit*, Goethe follows the Lenz quotation with another improvisation in ballad rhythm. Shakespeare, Lenz and Goethe all play on the double function of "L" as a letter and as a Roman numeral:

Sh. If sore be sore, then L to sore makes fifty sores one sore!

G. Wird aus dem Hirsch ein HirscheL, Hat viel mehr Enden zu tragen!

The original model was probably sung on both English and German stages; however, I have found no likely tune thus far.

3. Erwache, Friederike.

Title: none.

Date: 1771.

Texts: JA III, 62; DA XIV, 91; DJG II, 57, and VI, 158; WA IV, 355, and V, part II, 221.

Group: none.

Printed Sources: (1) "Uns lockt die Morgenröte" (Der Morgen) from *Sammlung neuer Oden und Lieder*, with words by Hagedorn and music by Görner, fully described s. v. "Hab oft einen dumpfen, düstern Sinn," another parody based on the same collection. Görner's tune with Hagedorn's poem and also with Goethe's parody are conveniently reprinted in SchGG XI, 131.

(2) "Let Beauty with the Sun Arise" from David Garrick's *The Jubilee* of 1769. Garrick's manuscript, formerly in the Kemble-Devonshire collection, and now in the Huntington Library, has been published by Elizabeth P. Stein in *Three Plays by David Garrick*, New York, 1926; the poem occurs on p. 72.

(3) "Mignonne, levez-vous" from "Les Amours de Marie," by Pierre de Ronsard. A reprint, with modern spelling, can be found in the second volume of *La Fleur des poésies de P. de Ronsard . . . recueillie par Henri Longnon*, Paris 1923, where the poem occurs on p. 51f.

Classification: Musical Parody.

Comment: This is also a poem in the rhythm of the English ballads, as the music makes clear; there are four accents (syllables in italic) each to the odd lines of the stanza as —

| | |
|--------------------------------|------------------------|
| "Uns lockt die Mor-gen-rö-te," | in Hagedorn's poem, or |
| "Er-wa-che Frie-de-ri-ke | in Goethe's poem. |

The poetic and musical relationship between Hagedorn's poem in Görner's setting and Goethe's parody was first discovered by Friedländer and presented in SchGG XI. Goethe has told us in his autobiography that in 1771 he wrote poems for Friederike to well-known melodies (FA XVI, 22 and 548) and, indeed, the tunes of Görner were popular and much reprinted in the Germany of the eighteenth century. Goethe's text fits Görner's music perfectly, and though his poem towers over that of Hagedorn, the "dawn of morn" testifies to a common atmosphere and vocabulary.

But Garrick's poem where "beauty arises with the sun" and where "her sparkling eyes give lustre to the day" seems even more closely related to Goethe's serenade to Friederike who is "to awake" and whose "glances transform night into day." Since Garrick's poem was couched in the rhythm of the English ballads, it was easy for Goethe to fit the tune, originally intended for Hagedorn's serenade to dawn, either to Garrick's Shakespeare serenade or to his own Friederike serenade: all three poems sang of beauty, morning and daybreak, and sang in the same measure. Thus, Hagedorn's leanings toward the style and rhythm of the English ballads explain the confluence of English and German models in Goethe's mind and ears. Ernst Beutler (SchGG L), who offered much valuable material on the influence of English letters on Germany in the eighteenth century, was the first scholar to demonstrate the importance of Garrick as a source for Goethe.

Whether or not the strains of Ronsard also rang in the poet's ears when he wrote this charming poem for Friederike is rather difficult to prove, though much secondary evidence has been gathered by William A. Nitze, *Publications of the Modern Language Association*, LIX (1944) 486-490. Certainly the rising of the beloved and the soft song of the birds offer striking poetic parallels, and the rhythm fits Görner's tune, too, though less easily than do the German and English poems. The possibility of Ronsard's lyric functioning as a contributing influence is too intriguing to be ignored, even though it is Garrick's Shakespeare serenade that appears as the main poetic force.

The account of the Shakespeare Jubilee at Stratford-on-Avon, published in the *Mercur de France* of 1769, made such a deep impression on the young Goethe that he had this report of the festivities copied and bound with the first volume of his personal copy of Shakespeare's works. David Garrick had exclaimed, "Shakespeare is above all others the poet of nature and, therefore,

as an author he stands highest in the highest class. The beings, exhibited by the poet of nature, are men: partakers of the same nature with ourselves." When Goethe celebrated a *Schakespears Tag* at Frankfurt in 1771, his clarion call was clearly related: "And I exclaim: Nature! Nature! Nothing so much nature as Shakespeare's men..." (For further references for both Garrick and Goethe, cf. JA xxxvi, 6 and 306; also SchGG L throughout.)

In Garrick's *Jubilee* of 1769, "Let Beauty with the Sun Arise" was rendered by musicians and singers, and two years later Father Goethe's expense account testifies that music also played its deserved rôle at Frankfurt's *Schakespears Tag*: "Dies onomasticus Schackspear fl[orins] 6, 24. Musicis in die onom. Schacksp. 3 fl." Thus, the joint practice of poetry and music connects two historic jubilees across the channel and accounts for the rather surprising ancestry of Goethe's serenade for Friederike. In the music example following Görner's tune is given with the texts by Hagedorn, Ronsard, Garrick¹⁹ and Goethe.

Hagedorn Uns lockt die Mor-gen-rö-te in Busch und
Ronsard Mi-gnon-ne le-vez vous; vous ê-tes par-es
Shakespeare Let beau-ty with the sun a-rise, to Shake-spear tri-bute
Goethe Er-wa-che Frie-de-ri-ke, ver-treib die
Wald, Wo schon des Schä-fers Flö-te
seu-se: Jà la gaie a-lou-et-te au
pay, With heav'n-ly smiles and spark-ling eyes give
Nacht, Die ei-ner dei-ner Bli-cke
ins Land er-schallt. Die Ler-che steigt und
ciel a fre-don-né, Et ja le ros-sig-
grace and lustre to the day. Each smile she gives sig-
zum Ta-ge macht. Der Vö-gel sanft Ge-
schwir-ret von Lust er-regt, Die
nol douce-ment Jar-gon-né, Des-
fects his name, what face shall dare to frown? Not
flü-ster ruft lie-be-voll, Dass
Tau-be lacht und gir-ret, die Wach-tel schlägt.
sus l'é-pine as-sis, sa com-plainte a-mou-reu-se.
en-vy's self can blast the fame, which beau-ty deigns to crown.
mein ge-liebt Ge-schwi-ster er-wa-chen soll.

4. Es ist doch meine Nachbarin.

Title: *Der Goldschmiedsgesell*.

Date: September 12, 1806.

Texts: JA I, 23 and 310; FA I, 17 and 355; DA xiv, 552.

Group: Lieder.

Printed Sources: (1) Carey's "Sally in Our Alley" (first line: "Of all the girls that are so smart"), available in numerous eighteenth-century collections.

(2) J. W. L. Gleim's poem, "Die Nachbarin" which begins "Es ist doch meine Nachbarin // Ein niedlich muntres Weib;" cf. Gleim's *Poetische Werke*, Strassburg 1765 (Library of Congress: PT 1888. A 1) p. 134ff. and the standard edition of Gleim's *Werke* (ed. Körte), vol. I, 1811, p. 137f.

Classification: Folk Song Parody.

¹⁹ This read Shakespeare in the *Bulletin* presentation, unfortunately the plate above cannot be changed. For Shakespeare, read Garrick. — EDITOR.

Comment: The rhythmic form of the ballad quatrain reached Goethe directly through "Sally in Our Alley" and indirectly through Gleim. Three German poets were primarily responsible for introducing the ballad stanza (or "Chevy Chase Strophe," as it is usually called in Germany) into German literature. They are Hagedorn (*Sammlung neuer Oden und Lieder*, 1742–1752, with melodies by Görner), Klopstock (*Kriegslied zur Nachahmung des alten Liedes von der Chevy-Chase-Jagd*, 1749) and Gleim (*Preussische Kriegslieder von einem Grenadier*, 1756–57). Of these, the parodies of Gleim were, both numerically and in popularity, the most important. But the primary influence was the English model, as Gleim merely contributed the first line (cf. GJB x 239). Goethe's assistant, Riemer, noted in his diary for September 12, 1806: "Goethe made this evening a song à propos of the English one, which Frau v. Fließ gave me." (cf. GJB ix, 328 and *Modern Language Notes* II, May 1887, p. 206–11). Since the second half of the eighteenth century Carey's poem has not been sung to its original melody but to a ballad tune called "The Country Lasse" (cf. William Chappell, *Old English Popular Music*, ed. H. E. Wooldridge, London 1893, 2 vols., I, 299f. and II, 117f.), and since 1760 the "Country Lasse" tune has generally been associated with "Sally in Our Alley." Beethoven used this tune in his arrangement of the song (opus 108, no. 25), and it was undoubtedly the one Goethe heard in 1808. Thus, Carey's poem wandered from tune to tune while the later melody wandered from poem to poem. In the following music example "The Country Lasse" tune is given with Carey's and Goethe's texts.

Of all the girls that are so smart, There's
Es ist doch meine Nach-ba-rin Ein

none like pret-ty Sal-ly; She is the dar-ling
al-ler-lieb-stes Mäd-chen! So frühlich in der

of my heart, And lives in our al-ley: There
Werk-statt bin, Blick ich nach ih-rem Läd-chen. Zu

is no la-dy in the land Is half so sweet as
Ring und Ket-te poch ich dann Die fei-nen gold-nen

Sal-ly; She is the dar-ling of my heart, And
Dräht-chen. Ach, denk ich, wann, und wie-der, wann Ist

lives in our al-ley.
solch ein Ring für Käth-chen?

5. Es war ein Knabe frech genug. Originally: Es war ein Buhle frech genug.

Title: *Der untreue Knabe*.

Date: 1774.

Texts: As a single poem, JA I, 103 and 337; FA I, 87 and 363; DA xiv, 135. As a lyrical insertion in the musical play, *Claudine von Villa Bella*, DJG v, 167, and vi, 469; DA vii, 484; revised version of play, FA viii, 161; DA viii, 236.

Group: Balladen.

Printed Sources: (1) "Childe Waters in his stable stood," printed in Percy's *Reliques of Ancient English Poetry*, and translated by Bürger as "Graf Walter rief am Marschallstor."

(2) "Es war einmal ein edler Herr," one of the German folk songs in the collection which Goethe gathered for Herder in Alsace in 1771. Goethe's manuscript is still extant and reprinted DJG II, 67, cf. DJG VI, 172.

(3) Bürger's famous poem "Lenore fuhr ums Morgenrot," written in 1773.

Classification: Folk Song Parody.

Comment: Obviously a confluence of English and German models, all fundamentally of the same rhythm. In *Claudine von Villa Bella*, Goethe himself makes it clear that the parody is both a wandering melody and a satire:

"Gonzalo: The old songs, the love songs, the murder stories, the ghost stories... today one laughs at them.

Crugantino: ...it is again the very newest tone to sing such songs... All ballads, romances and minstrel songs are now searched for diligently and translated from all languages...

Gonzalo: ...You must know many a beautiful song by heart?

Crugantino: Innumerable ones.

Gonzalo: Just one, I pray you. I am very much in the mood; we are all in the mood, I think... our minds are moved.

Crugantino: At once...(he tunes his zither)... Extinguish one candle and put the other far away.

Gonzalo: Right! right! Thus it becomes more close and more spooky.

Crugantino sings 'Es war ein Buhle frech genug...'

No more did Walter Scott disdain to follow in the train of the times, for he parodied "Es war ein Knabe frech genug" "...with such alterations and additions that it may almost be called original," to quote from the introductory remarks to Scott's poem, "Frederick and Alice," in Monk Lewis's *Tales of Wonder*.

The similarity between sources (1) and (2) is not restricted to the rhythm, for the correspondence in content is very close: the girl's plight, her announcement to her lover, his attempt to escape marriage, even details describing the girl's dress, and so forth. Equally similar in both songs is the poetic technique which follows the oral tradition in its repetition throughout of words and even entire phrases (cf. *Germanic Review* xx [1945], p. 244 and 253f.). Goethe's parody has in common with sources (2) and (3) the tragic ending which had already appeared in "Sweet William's Ghost," the English model for (3). The composite influence of all three sources is as undeniable as it is impossible and unnecessary to determine where one begins and the other leaves off.

6. Hab oft einen dumpfen düstern Sinn.

Title: Christel.

Date: 1774.

Texts: JA I, 13 and 306; FA I, 9 and 354; DA xiv, 132.

Group: Lieder.

Printed Sources: (1) *Sammlung neuer Oden und Lieder* (Words by Friedrich von Hagedorn. Music by Johann Valentin Görner), Hamburg, 3 vols. Vol. I, 1742, Vol. II, 1744, Vol. III, 1752. The song "Rühmt mir des Schulzen Tochter nicht," (entitled "Der verliebte Bauer") occurs in Vol. II. I have checked the tune in an edition of 1756 in N.Y.P.L. (Vol. II, p. 10).

(2) Reprint of 1917: *Denkmäler deutscher Tonkunst*, LVII, 73 (with figured bass arranged by Kromolicki).

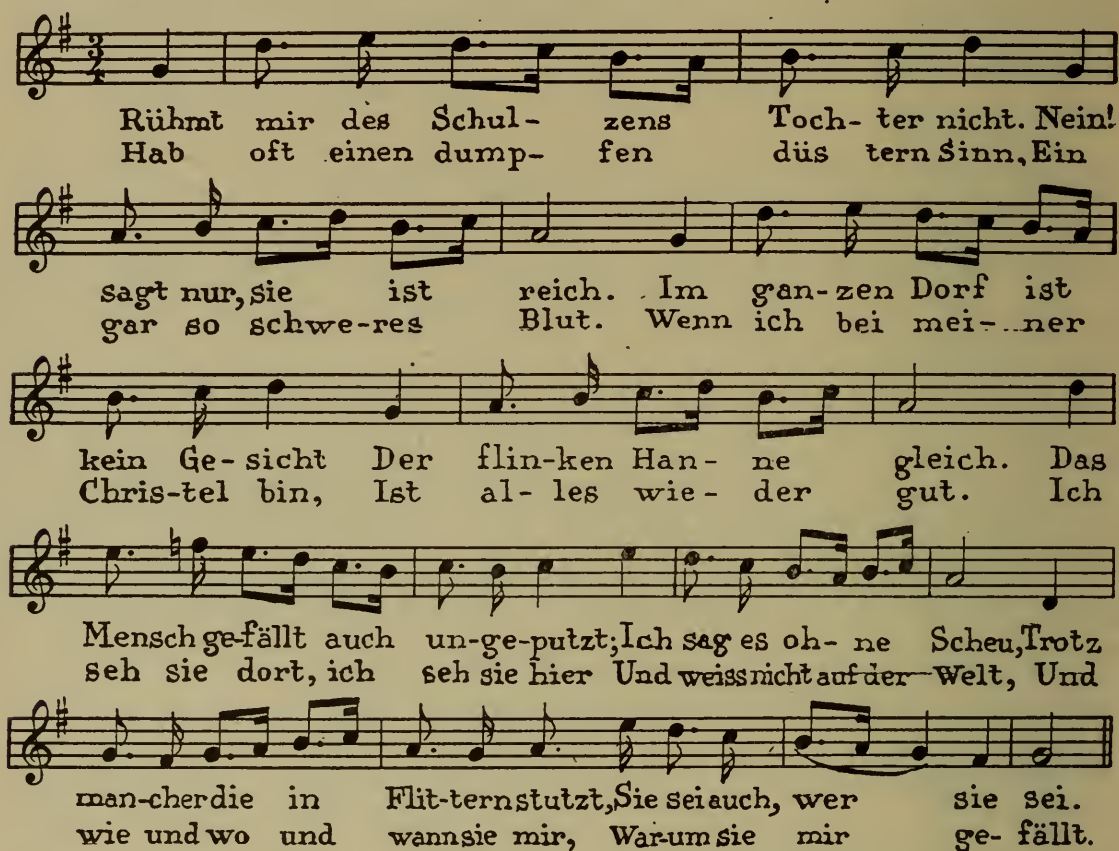
(3) Reprint of 1930: *Organum*, Reihe 2, Nr. 15, p. 8-9 (with figured bass arranged by Seiffert).

(4) Friedrich von Hagedorn, *Sämtliche Poetische Werke*, 3 vols. Karlsruhe, 1775. N.Y.P.L.: NFV. The poem occurs in Vol. III, p. 69ff. Hagedorn's preface to Vol. III is important for his

attitude toward foreign poetry, the *improvisatori* of Venice (p. vi-vii) and particularly the English ballads (p. xii-xiv).

Classification: Musical Parody.

Comment: For another parody by Goethe that takes its model from the same collection, cf. s. v. "Erwache Friederike." In the preface to Source (4) Hagedorn praises the old ballads of the English as "...incomparable. Among them that one printed in the *Spectator* is most beautiful [namely, "Chevy Chase"]. Ben Jonson used to say that he would have rather written this than all of his works. And, indeed, the French with all their wit have nothing to show that could be more poetic, more vigorous and more ennobled in its natural simplicity." Cf. Bertha Reed Coffmann, "The Influence of English Literature on Friedrich von Hagedorn," *Modern Philology* xii (1914-1915). Hagedorn's interest in English matters and his connection with them were both personal and professional. He married Miss Butler, daughter of an English tailor resident in Hamburg, served in London as secretary to the Danish ambassador, and later at Hamburg as secretary to the English court. There can be no doubt that his ballad "Der verliebte Bauer," in the rhythm of "Chevy Chase," was influenced by English models. Cf. Karl Nessler, "Geschichte der Ballade Chevy Chase," *Palaestra* cxii (1911), 178. For an evaluation of Görner's melodies, their importance for J. A. P. Schultz in the eighteenth century and so for the *Lied* of the nineteenth century, cf. Wilhelm Krabbe's preface to printed source (2). The following music example gives Görner's tune with Hagedorn's and Goethe's texts.



Rühmt mir des Schul- zens Toch- ter nicht. Nein!
Hab oft einen dump- fen düs tern Sinn, Ein
sagt nur, sie ist reich. Im gan- zen Dorf ist
gar so schwe- res Blut. Wenn ich bei mei- ner
kein Ge- sicht Der flin- ken Han- ne gleich. Das
Chris- tel bin, Ist al- les wie- der gut. Ich
Mensch ge- fällt auch un- ge- putzt, Ich sag es oh- ne Scheu, Trotz
seh sie dort, ich seh sie hier Und weiss nicht auf der Welt, Und
man- cher die in Flit- tern stutzt, Sie sei auch, wer sie sei.
wie und wo und wann sie mir, War- um sie mir ge- fällt.

7. Herein, o du Guter, du alter herein.

Title: Ballade.

Date: 1813. (The last two stanzas were not written until 1816.)

Texts: JA II, 196 and 335-39; FA II, 81 and 434; DA xiv, 639.

Group: Lyrisches.

Source: "It was a blind beggar, had long lost his sight" (*The Beggars Daughter of Bednall Green*), printed in Percy's *Reliques of Ancient English Poetry*.

Classification: Rhythmical Parody.

Comment: Goethe published an exegesis of this ballad which concludes with the comment (JA II, 338): "I want to note that an old English ballad has motivated (*veranlasst*) this work..."

"Herein, o du Guter" is part of an operatic fragment, *Der Löwenstuhl*, on which Goethe worked off and on from 1803 until 1816. The opera text as a whole, though, was never completed. But even in its fragmentary shape four distinct rhythmical influences are clearly evident: Percy's ballads, the alliterations of the *Edda*, Calderón's trochees, and the iambic trimeters of Greek antiquity. The meaning of this ballad of 1813 for Goethe's poetic development and the growth of the libretto-fragment as a whole have many ramifications which it is my hope eventually to present in greater detail. Very valuable is Max Morris's study, SchGG xxxi, 85–116 (for Percy, cf. particularly p. 95 and 104). In content, Goethe's Ballade is also influenced by the tale of Count Gautier of Angers from Boccaccio's *Decameron*, though the Italian model did not influence Goethe's form.

8. Herzlich und freudevoll.

Title: (Chorlied) Zum 30. Januar 1806.

Date: January 30, 1806.

Texts: JA ix, 322; DA viii, 847; cf. also FA xviii, 386 and 643.

Group: none.

Printed Source: "God Save the King," available in countless contemporary editions.

Classification: Folk Song Parody.

Comment: In this parody, two ingredients of the oral technique are at work, namely, improvisation for a special occasion and the use of an old tune, rather than a new one, because it was "unsurpassed." Goethe's parody was written for the birthday of the Duchess of Weimar. Its performance was "accompanied by a corps of regimental trumpeters." The poet tells us that "the generally known melody, dedicated to an island monarch, and by no means surpassed by a patriotic continent, completely achieved its elevating effect for the occasion."

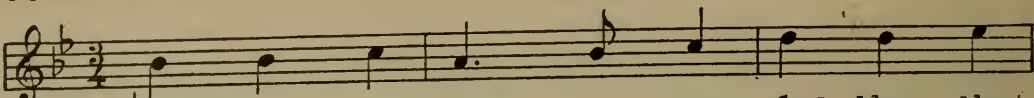
The tune is an old and noble one, but its history is full of pitfalls for the scholar. A preliminary account has been offered by Percy A. Scholes in his essay, *'God Save the King! Its History and its Romance*, London, 1942. The following historical data are based on that pamphlet. The first printed version of the melody with its famous text appeared in 1744 in the *Thesaurus Musicus* and, from 1745 on, it was frequently and publicly performed as a patriotic ovation for King George II of the Protestant house of Hanover, which was then threatened by Charles Edward, Pretender, of the Catholic house of Stuart and his Jacobite followers. However, the testimony of Dr. Burney and much other evidence show that the anthem for King George was really a parody of a Stuart anthem first addressed to James II and used by the Jacobites throughout the eighteenth century. Ironically, then, at the first public performance at the Drury Lane Theatre on September 28, 1745, the Hanoverians were praying for the safety of their king against the Jacobite menace to the tune of a Jacobite song.

In a keyboard piece written by John Bull in 1619, a tune occurs which is remarkably close to the anthem, and, indeed, some of its musical motives can be traced back even earlier, as can the general rhythm which is that of the Elizabethan galliard. The same is true of the words, for the phrase, "God save the Kynge," occurs as early as 1535 in Coverdale's Bible translation (1 Samuel, 10, 24; *et passim*). Thus, at the performance under Thomas Arne at Drury Lane in 1745, both text and tune were parodies in the widest sense of this word. So were, of course, the Prussian anthem of 1794, "Heil Dir im Siegerkranz," and the American national song of 1831, "My Country, 'Tis of Thee." But this was by no means all. The French Revolution produced parodies extolling the guillotine which brought freedom from despotic monarchs, and there were counter-parodies which sang, "Hail British Liberty; from French Equality, Bloodshed and Anarchy, May us [*sic*] be Free."

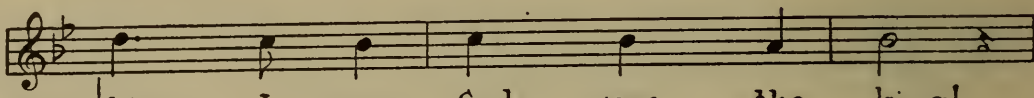
During Goethe's lifetime the son of Henry Carey asserted that his father was the author of the British anthem, but modern research has tended to disprove this claim. It is interesting, though, that Carey *did* provide Goethe with "Sally in Our Alley" as the model for "Es ist doch meine Nachbarin" (q. v.).

In the following music example the melody appears in Beethoven's arrangement (op. posth., *Werke*, xxiv, 109–10). The six texts are: (1) a version of the Jacobite anthem written between 1688 and 1701; (2) Thomas Arne's version of 1745; (3) the Prussian anthem of 1794; (4) a parody by Sheridan, the playwright and manager of Drury Lane, improvised on May 15, 1800, after an attempted assassination of George III in the theatre; (5) Goethe's parody of 1806; and

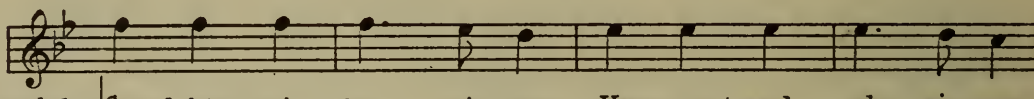
finally (6) America's national song by the Reverend Samuel Francis Smith, a Baptist clergyman and native of Boston.



| | |
|------------------------------|---|
| <i>Jacobite</i> , Ca. 1700 | God save the king, I pray, God bless the |
| <i>Arne</i> , 1745 | God bless our no-ble king, God save great |
| <i>Prussian</i> , 1794 | Heil dir im Sie-ger-kranz, Herr-scher des |
| <i>Sheridan</i> , 1800 | From ev'-ry la-tent foe, From the as- |
| <i>Goethe</i> , 1806 | Herz-lich und freu-de-voll Brin-ge der |
| <i>Rev. S. F. Smith</i> 1831 | My count-ry, 'tis of thee, Sweet land of |



| | |
|-----------------|--------------------------------------|
| <i>Jacobite</i> | king, I pray, God save the king! |
| <i>Arne</i> | George, our king; God save the king! |
| <i>Prussian</i> | Va-ter-lands, Heil Kö-nig dir! |
| <i>Sheridan</i> | sa-sin's blow, God save the king. |
| <i>Goethe</i> | Treu-e Zoll Sin-gen-des Chor! |
| <i>Smith</i> | li-ber-ty, Of thee I sing. |



| | |
|-----------------|---|
| <i>Jacobite</i> | Send him vic-to-ri-ous, Hap-py and glo-ri-ous |
| <i>Arne</i> | Send him vic-to-ri-ous, Hap-py and glo-ri-ous |
| <i>Prussian</i> | Fühl in des Thro-nes Glanz, Die ho-he Won-ne ganz, |
| <i>Sheridan</i> | O'er him thine arm ex-tend; For Bri-tain's sake de-fend |
| <i>Goethe</i> | Rasch wie der Hän-de-klang Tö-ne des Lie-des Drang, |
| <i>Smith</i> | Land, where my Fa-thers died; Land of the pil-grim's pride; |



| | |
|-----------------|---|
| <i>Jacobite</i> | Soon to reign o-ver us, God save the king. |
| <i>Arne</i> | Long to reign o-ver us. God save the king. |
| <i>Prussian</i> | Lieb-ling des Volks zu sein. Heil Kö-nig dir! |
| <i>Sheridan</i> | Our fa-ther, prince, and friend. God save the king. |
| <i>Goethe</i> | Stei-ge der Fest-ge-sang Zu dir em-por! |
| <i>Smith</i> | From ev'-ry moun-tain-side, Let free-dom ring. |

9. Ihr lieben Christen allgemein.

Title: (Lied des Bänkelsängers).

Date: 1774.

Texts: FA iv, 307 and 442-44; DA vii, 306, DA vii, 665.

Group: (lyric from the drama) *Das Jahrmarktsfest zu Plundersweilen*.

Printed Sources: (1) "Nun freut euch, lieben Christen g'mein," printed in the Lutheran hymnal.

(2) German secular folk songs, such as "Es war einmal ein edler Herr," which served "Es war ein Knabe frech genug," q. v. (s. v. Source (2) and Comment).

(3) *The Jew's Daughter* ("The rain runs down through Mirryland town"), printed in *Percy's Reliques*.

Classification: Sacred Song Parody (Luther) and Folk Song Parody (German and British ballads).

Comment: Cf. remarks s. v. "Es war ein Knabe frech genug," where the confluence of various models, British and German, secular and sacred, all modifications of ballad rhythm, is very similar. I should say that (1) is the main source for the first stanza and (3) for the fifth stanza. In the latter stanza the motives of the deep well and the knife in the heart are definitely reminiscent of Percy's ballad, which Goethe knew both in the original and in the translation of Herder's *Volkslieder* . . . For sources (1) and (2) cf. GJB xiv, 273; DJG vi, 299; JA vii, 351. The printed version of the drama from which Goethe's parody is taken (*Das Jahrmarktsfest zu Plundersweilen*) contains only the first stanza. However, seven more stanzas were discovered in the musical score which the Duchess Anna Amalia of Weimar made for a local performance in 1778. In the following music example the first and third staves give the traditional melody of the hymnal; the second and fourth staves, Anna Amalia's melody used at the 1778 performance.

Nun freut euch lie- ben Chris- ten- g'mein, Und
Ihr lie- ben Chris- ten all- ge- mein, Wenn

lasst uns fröh- lich sprin- gen, Dass wir ge- trost und
wollt ihr euch ver bes- sern? Ihr könnt nicht an- ders

all in ein Mit Lust und Lie- be sin- gen: Was
ru- hig sein Und eu- er Glück ver- grös- sern. Das

Gott an uns ge- wen- det hat, Und sei- ne süs- se
Las- ter weh dem Men- schen tut, Die Tu- gend ist sein

Wun- der- tat, Gar teu'r hat er's er- wor- ben.
höch- stes Gut, Und liegt euch vor den Füs- sen.

10. Kennst du das Land.

Title: Mignon.

Date: before November, 1783.

Texts: JA II, 85 and 300, FA I, 85 and 362f., DA XIV, 252; also JA XVII, 165, FA X, 175, FA XI, 153, DA I, 290, DA II, 141.

Group: Balladen (cf. JA I, 336f.); also *Wilhelm Meister*.

Printed Sources: James Thomson's "Summer," final edition of 1746, lines 663ff.; reprinted in *The Complete Poetical Works of James Thomson*, ed. J. L. Robertson, Oxford University Press, London, 1908, p. 78.

Classification: Rhythmical Parody.

Comment: The striking similarity, in rhythm and content, between Thomson's and Goethe's lines has often been pointed out, e. g., FA I, 363; but never more completely and conclusively than by Charles A. Williams in the *Journal of English and Germanic Philology*, XLVII (1948) 1-13. The relevant six lines from Thomson's "Summer" and the first stanza of Goethe's "Mignon," placed side by side, are more illuminating than any further comment could be.

Bear me, Pomonal to thy citron groves;
To where the lemon and the piercing lime,
With the deep orange, glowing through the
green,
Their lighter glories blend. Lay me, reclin'd,
Beneath the spreading tamarind, that shakes,
Fann'd by the breeze, its fever-cooling fruit.

Kennst Du das Land, wo die Zitronen blühn,
Im dunkeln Laub die Goldorangen glühn,
Ein sanfter Wind vom blauen Himmel weht,
Die Myrte still und hoch der Lorbeer steht,
Kennst du es wohl?

Dahin! Dahin

Möcht' ich mit dir, o mein Geliebter, ziehn.

Concerning the simple, strophic character of Mignon's song, cf. Goethe's remarks, quoted in the Introduction.²⁰

11. Matt und beschwerlich.

Title: "Hochländisch" or "Der Wanderer" (cf. JA III, 382).

Date: 1827.

Texts: JA III, 278 and 382, DA XI, 589, Z II, 528, WA IV, 335 and v, part II, 211.

Group: none.

Printed Sources: *The Mountaineers; a Play . . . by George Colman; (The Younger) and first performed at the Theatre Royal, Haymarket . . . August 3, 1793*. London, 1795.

Classification: Rhythmical Parody.

Comment: The manuscript of the poem which contains both the English original and Goethe's poem was reproduced in facsimile in 1900 (cf. WA v part II, 211). Goethe's re-creation hovers between an outright translation and a parody proper. The provenance of the English original remained obscure until 1936, when L. L. Mackall's "The Authorship of the Original of Goethe's 'Hochländisch,'" *Modern Language Notes*, LI (1936), 94-97, established a printed source. Below are the first stanzas of the English and German poems:

Faint and wearily,
the way-worn traveller
Plods, uncheerily,
afraid to stop!
Wand'ring, drearily,
a sad unraveller
Of the mazes, tow'rd
the mountain's top!

Matt und beschwerlich,
Wandernd ermüdet,
Klimmt er gefährlich,
Nimmer befriedigt;
Felsen ersteigt er,
Wie es die Kraft erlaubt,
Endlich erreicht er
Gipfel und Bergeshaupt.

12. Und morgen fällt St. Martins Fest.

Title: Gutmann und Gutweib. Altschottisch.

Date: 1827.

Texts: JA III, 279 and 382; DA XI, 590; Z II, 542.

Group: none. During Goethe's lifetime, the poem was published singly in the periodical *Kunst und Altertum* (1828) with the title "Altschottisch." However, in his correspondence with

Zelter he called it "Gutmann und Gutweib"; in the conversations with Eckermann, "good man and good wife," and in the correspondence with Carlyle "The barring of the door."

Printed Sources: (1) Title: "Get up and bar the door." First line: "It fell upon the Martinmas time;" printed in *Ancient and Modern Scottish Songs and Heroic Ballads*, edited by David Herd, Edinburgh, 1791, vol. II, p. 63. We do not know whether Goethe used the edition of 1776 or this one of 1791; the text is the same in both and has been variously reprinted (*English and Scottish Popular Ballads*, ed. Child, vol. VII; *Oxford Book of Ballads*; etc.).

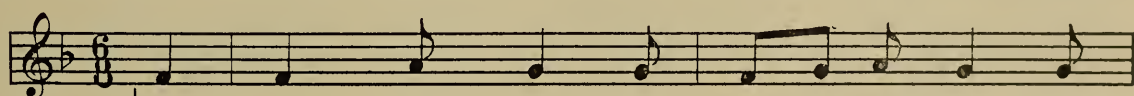
(2) "There liv'd a man in yonder glen," printed in the *Scots Musical Museum*, 1792, no. 365, and reprinted in James C. Dick, *The Songs of Robert Burns. Now first Printed with the Melodies for which They were Written; a Study in Tone Poetry*, London, 1903, p. 318 (commentary p. 488-499).

(3) "It fell upon the Martmastime," reprinted by John Greig (editor and arranger) in his 6-volume collection *Scots Minstrelsie, a National Monument of Scottish Song*, Edinburgh, 1893[-95], IV, 31-32 (commentary, p. III-IV, establishes the connection between Burns's "There lived a man," Herd's "It fell upon," and Goethe's "Und morgen fällt").

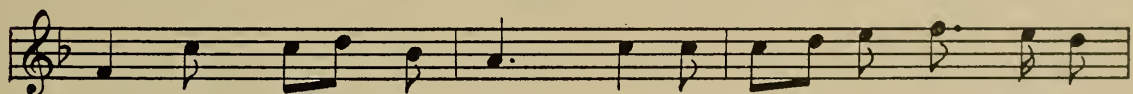
Classification: Folk Song Parody.

Comment: The oldest Scottish version of the folk song is source (2), which Burns contributed to the *Scots Musical Museum* and of which a manuscript in his handwriting is extant at the British Museum. The story is very old, as the line, "He bears a wondrous fame, O," implies, and occurs in the folklore of France, Italy, Turkey and Arabia. Goethe read the more modern version of (1) in Herd's collection. Whether he hummed it to the tune from source (2) or (3) or to any other ballad tune which fitted the text, we do not know. I have also examined a third tune, printed to Herd's text (*Gems of Scottish Songs*, Boston, Ditson, cop. 1894, p. 192-93) and finally decided to print the melody from (2) with the texts of Burns, Herd and Goethe. Goethe was particularly fond of the song and compared it twice (B IV 63 and 90) with a Dutch painting by Ostade, emphasizing, however, that its peculiar expressiveness could not be obtained by the medium of painting, but only by the rhythmical means of poetry and music. Commenting upon "Good man and good wife" and upon another parody after a non-German model, "Cupido, loser, eigensinniger Knabe," Goethe remarked to Eckermann regarding rhythm: "Such matters cannot be intellectualized. The measure springs subconsciously from the poetic mood. Were one to think about it, in the process of making a poem, one could not bring forth anything sensible."

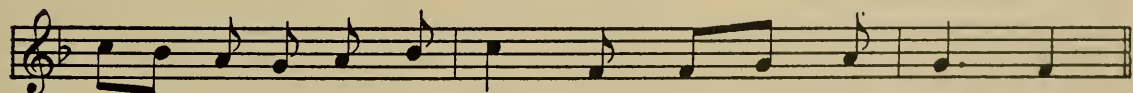
Up to the seventh stanza, Goethe's parody follows the original rather closely, then it deviates from the content, though not from the rhythm of the model. In Herd's song the intruders attempt to kiss goodman's wife, in Goethe's lyric they try to drink his liquor. Whether this change represents a poetic improvement is open to question. However, that Goethe otherwise succeeded in



| | | | | | | | | | |
|--------|-------|-------|-----|-------|-------|---------|------|-------|-------|
| Burns | There | lived | a | man | in | yon- | der | glen | And |
| Herd | It | fell | u- | pon | the | Martin- | mas | time | And a |
| Goethe | Und | mor- | gen | fällt | sankt | Mar- | tins | Fest, | Gut- |



| | | | | | | | | | | |
|------------|-------|-----|-------|-------|----|-------|------|------|------|-----|
| John Blunt | was | his | name, | o, | He | makes | good | malt | and | he |
| gay | time | it | was | then, | o, | When | our | good | wife | had |
| weib | liebt | ih- | ren | Mann. | Da | kne- | tet | sie | ihn | |



| | | | | | | | | | | |
|----------|-------|-------|-----|-------|--------|------|------|--------|-------|----|
| brews | good | ale, | And | he | bears | a | won- | drous | fame, | o. |
| puddings | to | make, | And | she | boiled | them | in | the | pan, | o. |
| Pud- | dings | ein | Und | bäckt | sie | in | der | Pfann. | | |

re-creating rather than merely translating the English text, most editors rightly agree. His objective (JA III, 383) was not to copy the externals but to create with a kindred spirit, from within, a kindred shape.

13. Was gehst du schöne Nachbarin.

Title: Stiftungslied.

Date: November 2, 1801.

Texts: JA I, 70 and 327, FA I, 58 and 360, DA xiv, 493.

Group: Gesellige Lieder.

Printed Sources: Papageno's song, "Ein Mädchen oder Weibchen," from Mozart's *Zauberflöte* of 1791, and Ludwig Heinrich Hölty's "Üb immer Treu und Redlichkeit" of 1775.

Classification: Folk Song Parody.

Comment: The background of this parody has been sketched in the Introduction,²¹ where a music example is also given. For the influence of the English ballads on Hölty, cf. the chapter, "Die Begründung der ernsten Ballade durch Hölty," in Wolfgang Kayser's *Geschichte der deutschen Ballade*, Berlin, 1936, particularly p. 81ff and 86ff.

14. Was machst du mir vor Liebchens Tür.

Title: none.

Date: before 1806. (*Faust* I was completed in 1806 and published in 1808.)Texts: Any edition of *Faust*. For commentaries cf. JA xiii, 324f. and FA v, 659.

Group: *Faust, Der Tragödie Erster Teil*. Lines 3682-3697. (Mephistopheles sings this serenade, accompanying himself on the zither, during the scene entitled, "Nacht. Strasse vor Gretchens Türe.")

Printed Sources: (1) "Tomorrow is Saint Valentine's Day." The main source is Shakespeare's St. Valentine's Day Song, which Ophelia sings in *Hamlet*, iv, 5.

(2) The reprint of the song in William Chappell, *Popular Music of the Olden Times*, London, 1859, 2 vols. (vol. I, p. 227) is important because it gives the text with the traditional tune.

(3) Lord Thomas and Fair Elinor ("Lord Thomas he was a bold forester") printed in Percy's *Reliques*; also in Chappell, op. cit., I, 145 (with tune).

(4) The Shakespeare translation by the German Romanticist, A. W. Schlegel. Goethe was thoroughly familiar with Schlegel's translation of *Hamlet*; cf. the testimony of the actor, H. Schmidt of 1801 (B I, 302).

Classification: Folk Song Parody.

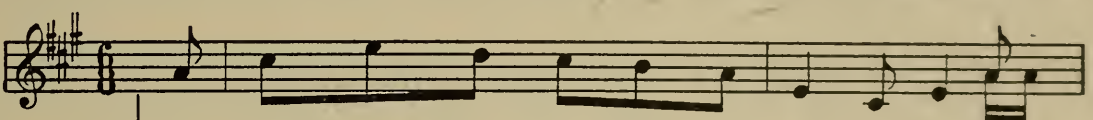
Comment: It is difficult to speak of a song that connects *Hamlet* and *Faust* without feeling a keen sense of excitement over such a distinguished relationship. In one of the most articulate defenses of the parody technique that has ever been recorded, Goethe exclaimed to Eckermann (B III, 156): "My Mephistopheles sings a song from Shakespeare, and why not? Why should I take the trouble to invent one of my own, if that by Shakespeare was just right and said just that which it should?" To read in its original context the entire conversation from which this passage is taken is a rewarding experience, for it offers not only a supreme justification of the *Hamlet*-parody but, more than this, of artistic borrowing altogether. In his remarks to Eckermann, Goethe ranged over a wide field: he praised Walter Scott's appropriation from *Egmont* but condemned his use of *Meister*. For Byron's use of *Faust* in *The Deformed Transformed* he had the highest praise. But when Byron expressed resentment over Goethe's detection of traces of *Faust* in *Manfred*, retaliating that *Faust* too had borrowed liberally from one source or another, Goethe had no patience with the young Briton: "'Whatever there is in my work, it is mine,' Byron should have said, 'and whether I have taken it from life or from a book is all the same; it only matters that I made the right use of it.'"

One must also remember that the lyrics from Shakespeare were considered by Herder and Goethe to be folk songs. Herder had published them in translation in his *Volkslieder*, and both poets found in them the simple greatness, the musical poetry, and the creative productiveness that were characteristic of folk art. The nineteenth-century notion that a folk song connoted anonymity and, that once an author's name was affixed, it became an art song was quite alien to Herder and Goethe. A comparison of sources (2) and (3) will show that Shakespeare made use of the same oral technique, with its give-and-take of wandering melodies and wandering poems. And so, the bard's "St. Valentine's Day Song" becomes a parody of the old and popular ballad, "Lord Thomas

²¹ P. 15 f.

and Fair Elinor." Schlegel's translation, in turn, introduces St. Catherine (source (4)). This establishes Schlegel's lyric as another parody. His "Sankt Katherin" leads to Goethe's "Kath-rinchen," and Mephisto's serenade is consequently a parody of both (1) and (4).

In the following music example the tune from (2) is accompanied by the old ballad as well as by the parodies of Shakespeare, Schlegel (third stanza) and Goethe. The stage directions of all three poets indicated that the lyric should be sung, not spoken, but whether they had in mind this particular ballad tune, we shall never know. The oral tradition of this tune merits respect. In his *Popular Music of the Olden Times*, Chappell shows that it appeared frequently as "Tomorrow Is St. Valentine's Day" in the ballad operas of the early eighteenth century. Goethe's metrical scheme is identical in the odd lines with that of Shakespeare, but the even lines are longer. I think he would have approved of singing these even lines faster to accommodate them to the existing tune, as suggested by the following music example. He would have approved equally of substituting another tune (wandering poems). His parody of the hymn, "Ich hab



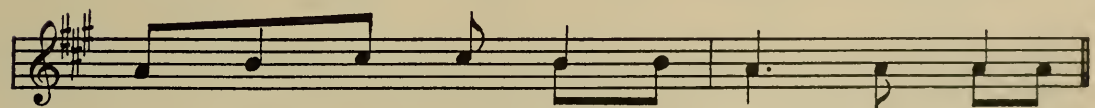
| | | | | |
|--------------------|---------------|----------|------------------------|-------|
| <i>Elizabethan</i> | Lord Tho- mas | he was a | bold fo- res-ter | And a |
| <i>Shakespeare</i> | Good mor- | row tis | Saint Valen-tines day, | All |
| <i>Schlegel</i> | Bei uns- | rer Frau | und Sankt Kath-rin, | O |
| <i>Goethe</i> | Was machst | du mir | vor Lieb-chens Tür, | Kath- |



cha- ser of the king's deer, Fair
 in the mor-ning be- time, And
 pfui, was soll das sein? Ein
 rin- chen, hier beim frü- hen Ta- ges-blicke? Lass,



E- li- nor was a wo- man fine And Lord
 I a maid at your win- dow, To
 jun- ger Mann tuts wenn er kann, Beim
 lass es sein! Er lässt dich ein, Als



Tho- mas he loved her dear.
 be your Va- len- tine.
 Him- mel, s'ist nicht fein.
 Mäd-chen ein, als Mäd-chen nicht zu- rücke.

mein Sach Gott heimgestellt," which began "Ich hab mein Sach auf nichts gestellt" (q. v.) is a case in point. When a certain singer discovered that Goethe's text admirably fitted the folk song, "Es ritten drei Bursche zum Tore hinaus," he was delighted to use that tune in place of the original melody.

15. Wie jung ich war und lebt und liebt.

Title: none.

Date: before 1831, when *Faust* II was completed.Texts: Any edition of *Faust*; for commentaries cf. FA v, 699, and JA xiv, 395.Group: *Faust. Der Tragödie zweiter Teil*. Lines 11531-11538. (Choral song of the "Le-muren" who dig Faust's grave in the final act of the second part of the tragedy.)Printed Sources: (1) "In youth when I did love, did love," the grave-digger's song from *Hamlet* v, 1.(2) Percy's reprint of (1) in the *Reliques*, 1765. Goethe probably used this version. Shakespeare has "age. . . in his clutch;" Percy "crowche," Goethe "Krücke."(3) Dover Wilson's reprint of (1), *Hamlet* (1934) in the "New Cambridge Edition" with commentary concerning this song p. 233-35.(4) "I loathe that I did love," by Thomas, Lord Vaux, first published in Tottell's *Miscellany* of 1557. A comparison of this song with Shakespeare's ballad (1) will be found in (3), also in (5).(5) Chappell's reprint of (4), 1859, with a "first tune" and a "second tune." (William Chappell, *Popular Music of the Olden Times*, 2 vols., London, 1859, I, 216-17.)

Classification: Folk Song Parody.

Comment: The situation is almost identical with that of Goethe's other parody from *Hamlet*, "Was machst du mir," q. v. Cf. particularly the Comment there which takes up in detail the importance of wandering melodies and wandering poems for both Shakespeare and Goethe; also the authenticity of the tunes printed by Chappell. It is obvious that Goethe parodies Shakespeare by way of Percy. Shakespeare, in turn, parodies Lord Vaux. The rhythms and tunes of the ballads are so easily interchangeable and were actually interchanged so frequently that it is impossible to ascertain which melody was the one most popularly sung to this song on the Elizabethan stage. The post-Shakespearean theater used the versatile ballad tune, "The Children in the Wood," which also served at one time or other "Chevy Chase," "The Battle of Agincourt," and others (cf. Chappell I, 200-201).

In the following music example the first tune to (5) as printed in (2) is given with the texts of Lord Vaux, Shakespeare and Goethe.

The musical notation is a single melodic line in treble clef, common time (C). It consists of four staves of music. The lyrics are arranged in three columns, each corresponding to a different version of the song: Vaux, Shakespeare, and Goethe. The lyrics are as follows:

| | | | | | |
|-------------|---------------|--------------|----------|------------|---------------|
| Vaux | I | loathe | that I | did love, | In |
| Shakespeare | In | youth, | when I | did love, | Me- |
| Goethe | Wie | jung ich war | und lebt | und liebt, | Mich |
| | youth | that | I | thought | sweet, |
| | thought | it was | ve- | ry | sweet, |
| | deucht, | das | war | wohl | süs- |
| | | | | se, | As |
| | time | re- | quires | for | my |
| | con-tract, o, | the | time, | for-a | my |
| | fröh- | lich | klang | und | lu- |
| | | | | | stig ging, Da |
| | thinks | it | is | not | meet |
| | thought | there was | no- | thing | meet. |
| | rühr- | ten | sich | mei- | ne |
| | | | | | Füs- |
| | | | | | se. |

BALLADS

The following pages describe Goethe's poems in ballad meter, with the exception of those that have been dealt with previously in the section on "British Parodies." The rhythmic and melodic framework of the ballad tradition, its simplicity and flexibility which encouraged improvisation and spontaneous creation, was an inspiration to Goethe from his adolescence to old age. Here was a stanza familiar to him from the songs of the German countryside, identical in meter with the hymns of the church, remembered and beloved from the lyrics in Shakespeare's plays, and explored by his predecessors in the realm of German poetry (Hagedorn, Gleim, Klopstock, Günther, Hölty, Herder, Lenz). It forms one of the mainsprings of Goethe's creative work; the tone was great, yet simple, understandable but not trite, functional though never hackneyed. Benjamin Franklin²² summed up the requirements and advantages of balladry with admirable perspicacity: above all, a naturally good ear; there was ample leeway for the interpretation (and improvisation) of the reciter; and the poet might rest assured that each word would be understood by all who listened.

Goethe wrote about 160 poems in ballad rhythm, but, unhappily, only some twenty of these can be ascribed to specific models. For the present, the remainder represents improvisations and creations in a tried and tested tone, though it may be assumed that quite a number of them are concrete parodies as yet not identified. In the following descriptions the rubrics "Printed Sources" and "Classification" are omitted whenever the model is unknown.

* * *

16. Absurder Pfaffe! wärest du nicht.

Title: none.

Date: 1820–1822.

Text: JA iv, 154 and 325; DA xv, 289.

Group: Invektiven.

Comment: One of a group of about fifty poems published posthumously under the collective heading "Invektiven" (cf. JA iv, 312f.). These sharp, bitter thrusts at the mediocrities of German life and letters, and frequently at Goethe's personal detractors, were invectives written for their day, not for immortality. One must understand their topical references in order to appreciate them as Goethe's circle in Weimar did, for these angry verses were known there long before their publication. They are the deep, spontaneous sighs that relieved the poet's mind before he resumed his more positive responsibilities. The "Invektiven," then, partake of the improvisatory oral character that marks so many of the poems Goethe wrote for special occasions. The German

²² Cf. p. 21.

term for lyrics written *ad hoc* and *ad diem* is "Gelegenheitsgedichte" (occasional poems). Since Goethe's notions of poetry and music implied direct and live communication and a spontaneous reaction, this concept of occasional poetry looms large in his work, and the lyrics written "for the day" range from invective thrusts at a particular circumstance to all manner of improvisations²³ and even to some of his most moving love lyrics. It is characteristic of the intimate relationship between ballad rhythm and improvisation that many of these occasional invectives are cast in the popular meter. The present two ballad quatrains castigate Professor C. H. Pfaff of Kiel, a critic of Goethe's optical theories.

17. Ach, dass die innre Schöpfungskraft.

Title: Künstlers Abendlied.

Date: 1774.

Text: JA II, 102 and 303; FA II, 18 and 422; DA XIV, 156.

Group: Kunst.

Comment: The artistic creed of the young Goethe, expressed in ballad quatrains. Probably improvisatory. In the winter of 1774/75 the poet included the song in letters to Merck and Lavater, two friends of his youth, and Lavater published it in his *Physiognomische Fragmente* as "Lied eines physiognomischen Zeichners." For other expressions of Goethe's creed, improvised in ballad quatrains and also associated with Lavater, cf. "Hoch auf dem alten Turme steht" and "Und frische Nahrung, neues Blut."

18. Als Gottes Spürhund hat er frei.

Title: Christoph Kaufmann.

Date: 1779.

Text: JA IV, 136 and 313; DA XIV, 213.

Group: Invektiven.

Comment: Another personal invective (cf. No. 16). C. Kaufmann, a friend of Lavater, had visited Goethe in Weimar, but his swagger soon made him intolerable to the poet. Distinctly occasional.

19. Aus Kötschaus Toren reichet euch.

Title: none.

Date: 1780.

Text: JA III, 91 and 321; DA XIV, 221; cf. WA V, part II, 130.

Group: An Personen.

Comment: Many of Goethe's occasional poems (cf. No. 16 above) were published posthumously under the collective heading "An Personen," since they were addressed to various persons. These are, indeed, occasional poems *per se*, dashed off spontaneously in the shortest space of time. The present ballad improvisation was sent to Charlotte von Stein on December 11, 1780, together with a basket of refreshments for a trip to near-by Jena.

20. Befindet sich einer heiter und gut.

Title: none.

Date: 1815.

Text: JA V, 45 and 358; FA III, 59 and 310; DA XV, 80.

Group: West-östlicher Divan; Buch des Unmuts.

Comment: In his later life Goethe expressed his thoughts largely in the medium of gnomic poetry. These sententious epigrams and proverbial sayings found their way into his "Zahme Xenien" as well as the "Buch der Sprüche" of the *West-östlicher Divan* and under such collective

²³ For such a variety of occasions as state events, as in No. 8 above, a piece for a souvenir album, or for the Wednesday Club (cf. p. 13).

headings as "Epigrammatisch," "Sprichwörtlich," "Parabolisch," etc. Burdach (JA) and Richter (FA) agree that the present three ballad quatrains belong, in tone and content, to Goethe's gnomic poetry. For many of these rhymed thoughts Goethe turned again to the rhythm of the ballads which had served him so well in the spontaneous expression of his youth (cf. No. 17). And, indeed, their mere quantity, well over 3,000 lines, stamps the majority of these sayings as improvisations. For a fuller description of gnomic poetry cf. No. 22.

21. Befrei uns Gott von *s* und *ung*.

Title: Kein Vergleich!

Date: 1818.

Text: JA II, 180 and 328; FA II, 158 and 445; DA xv, 360.

Group: Epigrammatisch.

Comment: A spontaneous reaction to Jean Paul's essay "Briefe über die deutschen Doppelwörter" which appeared in 1818 in the periodical *Morgenblatt*. Goethe's antipathy to the simplification of the German language by the elimination of such suffixes as *s* and *ung* was based on his appreciation and mastery of the nuances of language. He was supported in his position by Jacob Grimm (JA II, 329). The entire group of poems, headed "Epigrammatisch," is obviously both occasional and gnomic (cf. Nos. 16 and 20).

22. Bei einer grossen Wassersnot.

Title: none.

Date: 1823–1828.

Text: JA IV, 127 and 309; DA xv, 399.

Group: Zahme Xenien, Buch IX.

Comment: The major portion of Goethe's gnomic poetry (cf. No. 20) is embodied in his "Zahme Xenien," of which he published six books between 1820 and 1827. Volumes VII through IX appeared posthumously. The records of the Weimar library and Goethe's diaries show that in 1809 the sixty-year-old poet read Johann Agricola's *Deutsche Sprichwörter* of 1529 and the *Adagia* of Erasmus. Between 1807 and 1815 he absorbed, besides, a variety of other collections of old proverbs and sayings, some of them German (e. g. J. W. Zingref's *Teutsche Apophthegmata*), some Oriental (the poems of wisdom of Persia and Arabia that inspired portions of the *West-östlicher Divan*). Goethe's reaction to these treasures of the past was characteristically productive, for he parodied the works by creating his own gnomic poetry. His diaries speak of these verses either as "Gnomen" or as "Tagesreime" (rhymes of the day). And, indeed, they are lines of the day and for the day, truly "occasional" (cf. No. 16), in that they reflect the poet's thoughts on topical discussions, whether of aesthetics or politics, in a shape that was frequently wrought on the spur of the moment.

By 1815 Goethe had already collected a considerable portion of these gnomic sayings under such headings as "Sprichwörtlich" (proverbial), "Epigrammatisch," "Parabolisch." But when, a few years later, he had ready for publication another two thousand lines of rhymed thoughts, an appropriate title became necessary, and he chose the term "Zahme Xenien." The Greek word "xenion," signifying a present exchanged between host and guest, had been adopted by Goethe and Schiller when they published their joint *Xenien* in 1796. These sharp and satirical couplets, greatly influenced by Martial, had been so pugnacious and negative that, with poetic irony, they could be called "Xenien" (presents of hospitality) only by a considerable stretch of the imagination. But it was appropriate that the older Goethe should name the lyrics which expressed his mellow wisdom "zahn" (tame) and that he should term the collection "Zahme Xenien" as opposed to the earlier, virulent "Xenien." The "Xenien" of 1796 had been cast in the rhythm of the elegiac distich, a measure well suited to the classical leanings of the poet in 1796. However, this later gnomic poetry is deeply influenced by the folk poetry of the old German proverbs rather than the rhythms of Hellas or Rome, and once more the ballad meter plays a prominent rôle.

The present ballad quatrains with their topical references to Napoleon's defeat and the Congress of Vienna are representative of the political cast of many of the *Zahme Xenien*.

23. Bekenntnis heisst nach altem Brauch.

Title: none.

Date: 1817.

Text: JA iv, 112 and 303; DA xv, 179.

Group: Zahme Xenien, Buch viii.

Comment: Cf. No. 22 concerning the character and scope of the "Zahme Xenien." The present quatrain was improvised in 1817 for the celebration of the tercentenary of the Reformation. Two other occasional poems (cf. No. 16) dedicated to this event and also in ballad rhythm are "Dreihundert Jahre hat sich schon" (No. 53) and "Dreihundert Jahre sind vorbei" (No. 54), the latter from the "Zahme Xenien," Book iii.

24. Bewährt den Forscher der Natur.

Title: Katzenpastete.

Date: April 18, 1810.

Text: JA ii, 132 and 311; FA ii, 27 and 424; DA xiv, 560.

Group: Parabolisch.

Comment: The original title was "Newton als Physiker." The poem makes occasional, topical references (cf. No. 16) to Newton's optical theories. These ballad quatrains were written on April 18, 1810, two days before Goethe completed his *Farbenlehre* (Theory of Colors) with its extensive polemics against Newton. For another occasional poem in ballad rhythm in connection with the poet's optical theories cf. No. 16. The group "Parabolisch," to which the present quatrains belong, is a subdivision of Goethe's gnomic poetry (cf. Nos. 20 and 22).

25. [*Clavigo*, Final Scene.]

Date: Spring, 1774.

Texts: JA xi, 136 and xx; FA vi, 329 and 615; DA vii, 448.

Printed sources: (1) The ballad "Of Leinster, fam'd for maidens fair," entitled "Lucy and Colin," from Percy's *Reliques of Ancient English Poetry*.

(2) One of the twelve Alsatian folk songs collected by Goethe in 1771 (DJG ii, 67), the German folk ballad "Es war einmal ein edler Herr," entitled "Das Lied vom Herrn und der Magd."

Classification — Folk Song Parody.

Comment: One of the most important results of Goethe's fascination with balladry stands not among his lyrical poems but in the final scene of his drama *Clavigo*. True, this scene is cast in prose and is a parody in content only, but it is illuminating for this study because Goethe publicly acknowledges his borrowings and stresses the improvisatory character of *Clavigo*. The scene also demonstrates the ease and artistic success with which he blended French, English and German sources. To the first two of these he bows in his autobiography: "Feeling justified by the example of Shakespeare, our great precursor, I did not hesitate a moment to translate the main scene [that between Clavigo and Beaumarchais in Act ii] literally [that is, from Beaumarchais' *Fragment de mon voyage en Espagne*] . . . and to conclude the drama I borrowed the final scene from an English ballad" (*entlehnt ich den Schluss einer englischen Ballade*, FA xvi, 206 and 569). A young couples' club of Frankfurt, similar to the *cour d'amour* of Weimar,²⁴ provided Goethe with the occasion and incentive to dash off all five acts of *Clavigo* in a mere week. He used the general outline of action of Beaumarchais' *Fragment* . . . and, at times, his very words. In the great scene of Act ii, for instance, the correspondence between the French and German texts is close and prolonged, and it is instructive to read these texts side by side in a modern reprint (Georg Schmidt, *Clavigo*, Gotha, 1893, p. 4f.).

However, when Goethe referred to Shakespeare as his artistic ancestor, he had in mind not only the sovereign appropriation of sources but also the depth and beauty which the bard imparts to his models by his significant changes. At such results the young German poet aimed when he grafted upon Beaumarchais' plot the balladesque conclusion where the lover meets the funeral procession of the deserted, broken-hearted girl. A capricious fate arranged for a curious footnote

to this alteration: Beaumarchais himself attended a performance of Goethe's *Clavigo* in 1774 and objected to "additions qui montraient plus de vide de tête que de talent" (FA VI, 277, 285, 608, 609; with full bibliographical references). There has been much controversy in the scholarly literature as to whether Goethe was primarily indebted to source (1), as his autobiography suggests, or to source (2). The advocates of the latter theory claim that by the time Goethe wrote his autobiography, almost forty years after *Clavigo* was produced, he had read source (1) in several German translations and now confused it with source (2) because of the similarity of content.

It would seem, however, that as in Parody Nos. 5 and 9 it is neither necessary nor desirable to distinguish neatly between Percy's *Reliques* and the Alsatian "Volkslieder." Goethe most certainly could and, in fact, did read Shakespeare and Percy in English and did not have to depend on any of the German translations (by Eschenburg in the *Almanach* . . ., 1774; by Herder in the *Volkslieder*, 1778; and by Haug, with music by Zumsteeg, in the latter's *Kleine Balladen* . . . II. Heft, 1800). Rather, he appropriated an idea from Percy's original which does not appear in either Eschenburg's or Herder's translations, namely, that the unfaithful lover meets the deserted girl's funeral cortège *unexpectedly*. "Then, bear my corse, ye comrades, bear the bridegroom blithe to meet." Goethe further adds a Shakespearean touch by having the faithless man die in a duel with the girl's brother, whereas in source (1) he succumbs to a broken heart, and in source (2) commits suicide. The grappling of Laertes and Hamlet at Ophelia's burial and the final scene of *Hamlet* obviously stood godfather to Goethe's thought, as Hermann Hettner so sensitively recognized. (Cf. E. Schmidt, *Charakteristiken*, 2 vols., Berlin 1901-1902, vol. II, p. 115.) Small wonder that Beaumarchais objected to the strains of Percy and Shakespeare which needs must have appeared alien to him: "...l'Allemand avait gâté l'anecdote de mon mémoire en la surchargeant d'un combat et d'un enterrement..." But in his capacity to graft, to combine, to select and to improve — in short, to practice parody creatively — Goethe transcended the tastes of his models and at times eluded the search of his commentators.

26. Das Blatt, wo seine Hand geruht.

Title: Zu einer Handschrift Friedrichs des Grossen.

Date: August 24, 1822.

Text: JA II, 192 and 334; DA xv, 297; GJB VIII, 166; WA IV, 175 and v, part II, 117.

Group: Epigrammatisch.

Comment: Occasional quatrain (cf. No. 16) written to accompany an autograph of Frederick the Great. Published posthumously in the group "Epigrammatisch" (cf. No. 21).

27. Das Leben ist ein Gänsespiel.

Title: none.

Date: December 15, 1814.

Text: JA v, 39 and 353f.; FA III, 54 and 308; DA xv, 67.

Group: West-östlicher Divan, Buch der Betrachtungen.

Comment: Another instance of gnomic poetry (cf. Nos. 20 and 22) from the *West-östlicher Divan*, as is No. 20. Goethe compares life with a popular parlor game to which he often and easily referred (cf. Marianne 160 and Z III, 353f.). Molière and Byron also mention the ubiquitous game (JA v, 353f.).

28. Das Segel steigt! das Segel schwillt!

Title: Dem Herzog Bernhard.

Date: September, 1826.

Text: JA II, 237 and 348f.; DA xv, 348.

Group: Loge.

Comment: Occasional poem (cf. No. 16). Goethe's son August recited the piece on the occasion of a celebration on September 15, 1826, of the return of Duke Bernhard of Weimar from America. The first line is obviously a parody of Goethe's own "Das Wasser rauscht, das Wasser schwoll," No. 29.

29. Das Wasser rauscht, das Wasser schwoll.

Title: Der Fischer.

Date: 1777.

Texts: JA I, 106 and 338f.; FA I, 90 and 363; DA xiv, 206.

Group: Balladen.

Comment: No model for this ballad is known, but it describes a folk tradition in a folk tone with such perfection that Herder printed it as the first lyric in his *Volkslieder* with the remark that if German poetry were to return to the springs of folk poetry it would have to follow in the path shown by this poem (JA I, 339). It concerns the age-old belief that the nature spirits demand a sacrifice from man as a tribute to the power they once held and had relinquished to man (cf. J. A. Schmitz, "Zu Goethes Fischer," *Zeitschrift für deutschen Unterricht*, ix [1895] 453-60). When the earth reached the peak of her fertility, at the time of the summer solstice (St. John's Day), river, lake and ocean alike exacted their traditional toll. Later the superstition grew that seemingly accidental drownings were actually sacrifices to the river, and the doomed man was said to see the water nymphs before their elfish song and dance finally enmeshed him. This is obviously the stuff of which the British and German folk ballads are made, and Monk Lewis presented in his *Tales of Wonder* an English translation of Goethe's "Fischer" as "The Fisherman," also in ballad meter. Goethe parodied his own poem almost half a century later in a ballad improvisation of 1826 (No. 28). Another folk tradition, also concerned with the summer solstice, is discussed in connection with the ballad improvisation "Johannisfeuer sei unverwehrt."

30. Dass Araber an ihrem Teil.

Title: Vier Gnaden.

Date: February 6, 1815.

Texts: JA v, 7 and 327; FA III, 24 and 295; DA xv, 79.

Group: West-östlicher Divan, Buch des Sängers.

Comment: The whole of Goethe's *West-östlicher Divan* is a Western parody of the Eastern (Oriental) *Divan* of the Persian poet Hâfiz. Goethe had been groping for models of Eastern poetry in which he hoped to find the rejuvenating springs of poetic song: nearness to a folk tradition and simple greatness. During the Napoleonic wars of 1813 he baffled his contemporaries by steeping himself "deliberately" (eigensinnig) in Marco Polo's description of the Orient. When, in the summer of 1814, he received a German translation of Hâfiz's *Divan*, the artistic model emerged, and his poetry flowed with a new abundance, reactivated by the folk tone and the parody technique. How necessary such a mode of reaction was for the poet's personality, he himself has stated in his autobiography: "The complete poems of Hâfiz in the translation of Hammer-Purgstall . . . made the most vivid impact upon me, and I had to react against them productively, for that was my only mode of self-preservation against so powerful a phenomenon." (FA xviii, 456 and 658).

Twelve of the *Divan* poems have been identified as concrete parodies of Hammer-Purgstall's translation of Hâfiz. They are parodies in the full sense of the word, that is, they parody rhythm as well as content. Many others echo the content but ignore the rhythm of the model, being cast, instead, in some of the favorite meters of the old Goethe, such as the rhythms of the German and English ballads and the Spanish trochees of Calderon. Still others, as in the case of the present poem, parody the content of other Oriental models (Jean Chardin's *Voyage en Perse* . . . Amsterdam, 1735, cf. FA III, 295). But whereas the major portion of the *Divan* offers Eastern thought in Western guise, a goodly number of lyrics merely express Goethe's thought in the fashion of his gnomic poetry (e. g. Nos. 20 and 27), without any reference to the Orient. In either case, whether East-Western or Western, ballad meters abound.

31. Dass du die gute Sache liebst.

Title: none.

Date: 1814.

Text: JA iv, 135 and 312; DA xv, 11.

Group: Zahme Xenien, Buch ix.

Comment: Gnostic poetry of the "Zahme Xenien," cf. Nos. 20, 22.

32. Dem Arzt verzeiht! Denn doch einmal.

Title: none.

Date: 1823–1827.

Text: JA iv, 80; FA II, 233; DA xv, 368.

Group: Zahme Xenien, Buch v.

Comment: Gnostic poetry of the "Zahme Xenien," cf. Nos. 20, 22.

33. Dem Herren in der Wüste bracht.

Title: An Schiller.

Date: June 13, 1797.

Text: JA III, 106 and 326; FA II, 406 and 490; DA xiv, 438.

Group: An Personen.

Comment: An occasional and personal poem (cf. Nos. 16 and 19), improvised to accompany a mineralogical specimen.

34. Dem Schützen, doch dem alten nicht.

Title: Novemberlied.

Date: November, 1783.

Text: JA I, 36 and 313; FA I, 28 and 355; DA xiv, 251.

Group: Lieder.

Comment: An occasional poem (cf. No. 16), written for several members of the Weimar court whose birthdays fell in the month of November.

35. Den hochbestandnen Föhrenwald.

Title: none.

Date: 1814–1815.

Text: JA iv, 35; FA II, 192 and 451; DA xv, 103.

Group: Zahme Xenien, Buch I.

Comment: Gnostic poetry of the "Zahme Xenien" (cf. Nos. 20, 22).

36. Der Dichter freut sich am Talent.

Title: none.

Date: 1823–1828.

Text: JA iv, 103 and 299; DA xv, 385.

Group: Zahme Xenien, Buch VII.

Comment: Gnostic poetry of the "Zahme Xenien" (cf. Nos. 20 and 22).

37. Der freudige Werther, Stella dann.

Title: none.

Date: 1820–1822.

Texts: JA iv, 150 and 321; DA xv, 259.

Group: Invektiven.

Comment: Invective poem (cf. No. 16) against C. F. Nicolai who had written a travesty of Goethe's novel, *Die Leiden des jungen Werther* under the title, *Die Freuden des jungen Werther*. The poem is also directed against other authors who had similarly mistreated works of Goethe.

38. Der Kuckuck wie die Nachtigall.

Title: none.

Date: 1827.

Texts: JA II, 265 and 361; DA xv, 409.

Group: Chinesisch-Deutsche Jahres- und Tageszeiten.

Comment: The heading under which these ballad quatrains are grouped indicates by its very name the poet's intention to parody Chinese thought and poetry in German forms. As in the case of the West-Eastern *Divan* earlier (cf. No. 30), Oriental tones and motives become transformed into German verse. Two of the fourteen poems are in ballad meter. In the same year Goethe wrote a short essay on Chinese literature which he opened with his own translation, in ballad meter, of a Chinese poem (probably from a German prose version, cf. DA XI, 627 and XIII, 303; also WA v part I, 50 and XLII, part I, 230). These free parodies of Eastern models were deliberate and conscious advances, on Goethe's part, in the direction of world literature. "I have been particularly absorbed by a Chinese novel," he exclaimed to Eckermann in 1827 (B III, 337f.). After some remarks on the French lyrics of Béranger, he continued: "Poetry is a common treasure of humanity. . . . If we Germans do not look beyond the narrow confines of our particular environment, we shall fall prey much too easily to pedantic conceit. That is why I like to look around among the foreign nations, and I advise everyone to do likewise. National literature does not mean much now, this is the time for an epoch of world literature, and everyone must contribute to the speedy coming of this epoch."

39. Der Storch, der sich von Frosch und Wurm.

Title: Beruf des Storchs.

Date: 1818-1819.

Texts: JA II, 152 and 316; DA xv, 207.

Group: Parabolisch.

Comment: The group "Parabolisch" was another heading under which Goethe filed away the gnomic and occasional poems of his old age (cf. Nos. 16 and 22). The present occasional poem was published posthumously.

40. Der Tempel ist euch aufgebaut.

Title: Künstlers Morgenlied.

Date: 1772-1773.

Texts: JA II, 97 and 303; FA II, 13 and 421; DA XIV, 128.

Group: Kunst.

Comment: A youthful expression of Goethe's artistic creed (cf. FA II, 421; also No. 17) in unrhymed ballad quatrains.

41. Der Teufel! sie ist nicht gering.

Title: none.

Date: 1823-1827.

Texts: JA IV, 70 and 286; FA II, 224 and 458; DA xv, 323.

Group: Zahme Xenien, Buch IV.

Comment: An occasional poem (cf. No. 16) from the "Zahme Xenien" (cf. No. 22). The person to whom these ballad quatrains refer has not been identified so far.

42. Der Türmer, der schaut zu mitten der Nacht.

Title: Der Totentanz.

Date: April 18, 1813.

Texts: JA I, 135 and 344; FA I, 115 and 365; DA XIV, 628.

Group: Balladen.

Comment: One of the six poems in ballad meter which Goethe wrote in 1813 when he was sixty-four years of age. The renewed emphasis on the folk tone and folklore of balladry was significant in the poet's development.

In the 1770s he had eagerly embraced the rhythm which he found in German and English secular and sacred models. This had been for him, above all, the tone for the supernatural world of the ballads and also for songs of worship. Most of the ballads of the young Goethe are in the traditional four-line stanza, where four and three stresses alternate, but several of them are cast in a seven-line stanza which is an extension of this basic form, as the folk-song parody No. 5 and the sacred-song parody No. 9 show. This extended stanza consists of the usual ballad quatrain to which a three-line variation (4 stresses plus 4 stresses plus 3 stresses) was added. This modification had for Goethe a distinctly German and popular character. He was familiar with it from the Lutheran hymnal where it occurs frequently (cf. source (1) for parody No. 9). And it was somewhat anticipated by the secular poems of Günther and Bürger who had added to the standard quatrain of the ballads a four-line extension (4 stresses plus 4 stresses plus 3 stresses plus 3 stresses). (Cf. DJG vi, 469; GJB xiv, 273; J. C. Günther, *Werke*, ed. W. Krämer, I, 209; G. A. Bürger, *Gedichte*, ed. A. Sauer, p. 170; E. Schmidt, *Charakteristiken*, 2 vols., Berlin 1901-1902, I, 219; *Quellen und Forschungen*, v. 97, Strasburg, 1905, p. 22 et passim.) But whatever the derivation of Goethe's rhythmic forms — and there can be little doubt that several models of similar sound patterns converged in his mind — the ubiquitous ballad quatrain and, to a lesser extent, its extension to seven lines, are metrical telltales of the young poet's enthusiasm for the folk songs of Germany and Britain. It is characteristic, therefore, that when Goethe, in the middle of his career, turned from his emulation of Northern ballads and hymns to the poise and symmetry of ancient Greece and Rome and of the French classicists, the ballad meter became rare among his forms of expression and the seven-line pattern disappeared almost completely. Out of some 160 poems in ballad rhythm, only a dozen were written between 1783 and 1813. The return, then, to balladry in 1813 heralds a return from the rationalism and classicism of his middle years to the irrationalism and romanticism of his youth.

The present poem is a good example of this new attitude in tone and content, since it employs once more the seven-line stanza and uses two folk motives: the dance of death and the lost shroud. Once Goethe had recovered his liking for and mastery of the ballads, it was not to leave him until his death. In the drama *Des Epimenides Erwachen* of 1814, a symbol of Goethe's rejuvenation, the final chorus proceeds in the popular quatrains; the rhythm looms large in the West-Eastern *Divan* (written largely, 1814-1815; cf. No. 30) and even more so in the *Zahme Xenien* (begun in 1815; cf. No. 22) as well as in the shorter collections of Goethe's gnomic and occasional poetry (Nos. 16 and 20).

43. Der Vorhang schwebet hin und her.

Title: Selbstbetrug.

Date: 1802.

Texts: JA I, 20 and 309; FA I, 14 and 354; DA xiv, 495.

Group: Lieder.

Comment: Probably occasional (cf. No. 16), for the paintress Luise Seidler (FA I, 354).

44. Der Weihrauch, der euch Göttern glüht.

Title: none.

Date: 1820-1822.

Texts: JA iv, 150 and 321; DA xiv, 260.

Group: Invektiven.

Comment: Invective poem (cf. No. 16) against Nicolai and other detractors of the poet (cf. No. 37).

45. Die gute Sache kommt mir vor.

Title: none.

Date: 1823-1828.

Texts: JA iv, 135 and 312; DA xv, 404.

Group: Zahme Xenien, Buch ix.

Comment: Gnomic poetry of the "Zahme Xenien" (cf. No. 22), the ninth and last book of which was published posthumously. It concludes with four quatrains in ballad meter, and the emphasis which the editors have thus accorded the ubiquitous rhythm seems quite Goethean. The present poem is one of these four ballad quatrains, and its first line parodies No. 31.

46. Die Königin steht im hohen Saal.

Title: Wirkung in die Ferne.

Date: 1808.

Texts: JA I, 131 and 344; FA I, 111 and 364; DA xiv, 547.

Group: Balladen.

Comment: An occasional poem (cf. No. 16), directed ironically against the beliefs and speculations of Romanticism. One would expect to find it among the various collections of gnomic poetry (cf. No. 20) rather than with the "Balladen," which are, on the whole, more epic than reflective, more popular than satirical.

47. Die Nachtigall, sie war entfernt.

Title: Ländlich.

Date: 1825.

Texts: JA II, 123 and 308, III, 261 and 378; FA II, 149 and 443, 189 and 449, 450; DA XI, 249.

Group: Kunst.

Comment: A free re-creation from C. Fauriel's *Chants populaires de la Grèce moderne*, Paris, 1824-1825, which offered modern Greek folk songs in the original, as well as in a French prose translation. Cf. Nos. 30 and 38, dealing with Goethe's Persian and Chinese parodies, for a discussion of the poet's interest in the folk literature of non-German peoples as part of world literature; cf. also *Germanic Review* xx, 1945, p. 257, for Slavonic parodies; further references FA II, 449.

48. Die Perle, die der Muschel entrann.

Title: none.

Date: 1814.

Texts: JA v, 108 and 408; FA III, 116 and 331; DA xv, 23.

Group: West-östlicher Divan, Buch der Parabeln.

Comment: Gnomic poetry from the *West-östlicher Divan* (cf. Nos. 20, 30).

49. Die reitenden Helden vom festen Land.

Title: none.

Date: 1823-1828.

Texts: JA iv, 128 and 309; DA xv, 400.

Group: Zahme Xenien, Buch IX.

Comment: Gnomic poetry of the "Zahme Xenien," cf. No. 22.

50. Die Wächter sind gebändiget.

Title: none.

Date: 1819.

Texts: JA v, 227; FA III, 211 and 347; DA xv, 209; WA VII, 125 and 273.

Group: West-östlicher Divan, Noten und Abhandlungen.

Comment: Improvisation in ballad meter which serves to frame (14 lines plus 4 lines) another poem derived from J. v. Hammer's *Fundgruben des Orients*. For the West-eastern character of the *Divan*, cf. No. 30. For the present context cf. GJB x, 242-250.

51. Dies fessle deine rechte Hand.

Title: An Jane Carlyle.

Date: 1827.

Texts: JA III, 164 and 350; DA xv, 415.

Group: An Personen.

Comment: Occasional quatrain, sent together with a bracelet, to Thomas Carlyle's wife (cf. No. 19).

52. Dies wird die letzte Trän nicht sein.

Cf. also: O Vater alles wahren Sinns.

Title: Sehnsucht.

Date: 1772–1775.

Texts: JA III, 228 and 366; FA II, 368 and 485; DA XIV, 159; WA IV, 95 and v, part II, 71. Cf. also JA III, 229 and 367; DA XIV, 123; WA IV, 164 and v, part II, 113.

Group: none.

Printed sources: (1) "O Vater der Barmherzigkeit," text by David Denicke (1603–1680), melody in *Praxis pietatis melica*... 1676 (and later editions). Text and melody are reprinted in Johannes Zahn's *Die Melodien der deutschen evangelischen Kirchenlieder*, Gütersloh, Bertelsmann, 1888–1893, 6 v., vol. IV, p. 158, no. 4698.

(2) "Aus tiefer Not schrei ich zu dir," text by Martin Luther, melody in *Teutsch Kirchenampt*..., Strasburg, 1525 (reprinted, Zahn, *op. cit.*, Vol. IV, p. 74, no. 4438a; cf. also vol. VI, p. 5, no. 14).

(3) Johann Gottfried Schicht (1753–1823), *Allgemeines Choralbuch*..., Leipzig, Breitkopf und Härtel, 1819. The melody of source (1) will be found on p. 45, no. 129; another melody for the text of source (2) on p. 175, no. 402.

(4) *Allgemeines evangelisches Gesangbuch*. Berlin, 1910 (Library of Congress: M 2138. A 43). The text of source (2) is given to the melody of "Wär Gott nicht mit uns diese Zeit" on p. 202, no. 170 and to the melody of "Nun freut euch lieben Christen gmein" on p. 512, no. 402.

Classification: Sacred Song Parody.

Comment: There was an intermingling of sacred and secular tunes and rhythms for centuries before Goethe's time, with the result that the *sacred song parody* is apt to have a very mixed origin. Indeed, it becomes difficult to draw the line between the influence of a ballad and that of a hymn, and where both models have the same metrical pattern, as is the case in "Ihr lieben Christen allgemein" (No. 9), the inseparableness of the "common meter" of sacred hymns and the rhythm of "spooky" ballads is obvious. The rhythmic identity of the alternating four and three stresses, which Protestant hymn books, both German and English, express by the numerals 8.7.8.7. (or such extensions as 8.7.8.7.8.8.7.), is one reason for this intimate relationship. In the basic four-line stanza eight syllables, four stressed and four unstressed, as in "O *Va - ter der Barm - her - zig - keit*" (stressed syllables are in italics as in Parody No. 3) alternate with seven syllables, three stressed and four unstressed, as in "Ich *fal - le dir zu Fus - se*."

Sometimes the second and fourth lines of a ballad or hymn quatrain do not contain an unaccented syllable after the third accent. In that case, the metrical scheme could be summarized as 8.6.8.6. An example of this rhythm will be found in Goethe's parody "Was gehst du schöne Nachbarin."²⁵ Also, it is still proper to speak of ballad rhythm if the number of unaccented syllables between two stresses is more than one, as long as the basic alternation of four and three stresses is observed. For instance, in Parody No. 42, there are usually two unstressed syllables between every two stresses. In some ways, then, the syllabic count obscures the main rhythmic outline of a poem but since it is in general use in hymnals and is widely understood, it seems practical to employ it for this sacred song parody.

The 8.7.8.7. pattern fits the first four lines of Luther's "Aus *tie - fer Not schrei ich zu dir*," Source (2), as well as his "Nun *freut euch lie - ben Christ - ten gmein*," quoted under Source (4). Indeed, the very term "common meter" to describe the formula for so many sacred hymns in iambic rhythm signifies the widespread use to which it is put in the average hymnal. The prevalence of the 8.7.8.7. quatrain and its extensions, in English and German folk ballads as well as in sacred song, makes well-nigh impossible a clear distinction between the two models. This is so because, in their simplicity and popularity, they did not present as heterogeneous a picture to Goethe and his fellow-poets at the end of the eighteenth century as they do by present-day criteria. In Parody No. 9, there are obvious echoes, in content and rhythm, of Percy's ballads and German folk songs, and, at the same time, the beginning of the song clearly harks back to the strains (and words) of Luther's hymn.

²⁵ Cf. p. 16.

Of the two parodies under discussion here "O Vater alles wahren Sinns" follows a seven-line pattern which appends an additional three lines, 8.8.7., to the standard quatrain, 8.7.8.7. Its content and tone clearly suggest a sacred-song origin, and it is one of the very few poems in ballad meter that can be expressly cited as a hymn parody. The best modern editions of the lyric give the Lutheran hymnal as its source by printing above the parody the note "Melodie: O Vater der Barmherzigkeit." This latter poem, by the seventeenth-century poet Denicke, has proved to be popular up to the present time. According to A. F. W. Fischer's *Kirchenlieder-Lexikon*, Gotha, 1878, most major German Protestant hymnals contain this song, and a spot-check of some ten nineteenth- and twentieth-century collections in the Library of Congress shows that it is well represented, e. g. in sources (3) and (4). In deference to the changing tastes of nearly three centuries it has been fitted to a multitude of tunes in the 8.7.8.7.8.7. pattern, of which the old and beautiful melody from Source (2) seems to be the most popular and also the most fitting musical counterpart. In the accompanying music example the upper staves reproduce the tune from Source (2) to which Denicke's text was adapted in the eighteenth and nineteenth centuries, while the lower staves give the melody to which it was sung in the seventeenth century. Both tunes are offered in the rather squarish rhythmic arrangement characteristic of hymn-singing in Goethe's time with occasional passing notes filling in melodic gaps. The arrangement of the tunes in Source (4) is rather typical in this respect.

The last line of Goethe's parody stanza (Für Heuchlern und für Huren) is a typical expression of the strong and unrefined language for which the young rebel poets of the 1770s were striving. Perhaps the archaic use of "für" for the modern "vor" harks back to Luther's last line, "Wer kann, Herr, für dir bleiben?" Still, Goethe's line, with its aggressive lack of concern for convention, is more secular than sacred in character. Parody No. 9 demonstrates that a poem may represent a confluence of these seemingly divergent models. To start out in a sacred mood in the universal quatrain formula of 8.7.8.7. and to stray into bloody murder stories (the "Moritaten" of popular German literature) was in keeping with an old tradition. In the drama from which it is taken, *Das Jahrmarktsfest zu Plundersweilen*, Parody No. 9 is sung by a "Bänkelsänger" (literally, the singer who stands on a small bench). The "Bänkelsänger," hawking his broadsides, pointing with his staff at a large-scale illustration and, most important of all, singing the song from the broadside — this versatile salesman of the eighteenth century was the successor of the *Zeitungssinger*, hawker of the rhymed sheets of the Renaissance, which blossomed forth abundantly after the invention of printing. From these early days on sacred songs and ballads were propagated through the same channels, and the melodies of the sheet songs were not infrequently borrowed from the hymnal. (Wolfgang Kayser discusses the sacred components of the broadside ballads and supplies bibliographical references in his *Geschichte der Deutschen Ballade*, Berlin, 1936, p. 61 et passim. Cf. particularly the song "Es ist ge - wiss - lich an der Zeit," quoted by Kayser in conjunction with the sacred song of the same first line, reprinted Zahn, *op. cit.*, Vol. III, p. 97.).

Against such an unrestrained background, then, Goethe inserted the colorful last line in "O Vater alles wahren Sinn," but in deference to conventional taste withheld publication during his lifetime. The edition of Goethe's works brought out in Berlin by the publisher Hempel about 1870 was the first to include the poem.

No such break in tone occurs in the other parody of the same sacred model, "Dies wird die letzte Trän nicht sein," published with Goethe's approval, in 1793 by a friend of his youth, Clergyman Ewald of Frankfurt. Above the title of the parody Ewald printed the caption "Melodie: O Vater der Barmherzigkeit." The parody always remained one of Goethe's favorites. When the Princess Gallitzin quoted two lines from the third stanza with understanding and insight he wrote to F. H. Jacobi that he was "particularly pleased that this enigmatic poem had not missed its mark and had been first understood by a woman." (GJB III, 282.)

In the accompanying music example, "Dies wird die letzte Trän nicht sein" appears as the second text under the lower staves. It is the only one of the four texts given that ignores the longer seven-line pattern. Therefore, it is necessary to return to the beginning of the melody after the fourth line for the second and succeeding stanzas. Actually, the simple quatrain, 8.7.8.7. is the very core of both ballad and hymn tradition in Germany and England and by far outnumbers its seven-line cousin. If we are correct in assuming that the melody for "O Vater der Barmherzigkeit" meant for Goethe and Ewald the same melody as that for Source (2), the music example offers

four texts, all sung at different periods, to the tune of the upper staves, namely, the seven-line stanzas of Luther, Denicke and Goethe, and Goethe's second parody in quatrains.

Luther
Denicke

Aus tie-fer Not schrei ich zu dir, Herr Gott, er-hör mein
O Va-ter der Barm-her-zig-keit, Ich fal-le dir zu

Goethe I
Goethe II

O Va-ter al-les wah-ren Sinns Und des ge-sun-den
Dies wird die letz-te Trän nicht sein, Die glü-hend herz-auf

Ru-fen! Dein gnä-dig Oh-ren kehr zu mir Und
Fus-se; Ver-stoss den nicht, der zu dir schreit Und

Le-bens, Du Ge-ber köst-li-chen Ge-winns, Du
quil-let, Das mit un-säg-lich neu-er Pein Sich

mei-ner Bitt sie öff-ne! Dem so du willst das
tut noch end-lich Bus-se. Was ich be-gang-gen

Förd-rer treu-en Stre-bens, Sprich in mein Herz dein
schmerz-ver-meh-rend stil-let.

se-hen an, Wie man-che Sünd ich hab ge-tan, Wer
wi-der dich, Ver-zeih mir al-les gnä-dig-lich, Durch

lei-ses Wort, Be-wah-re mich so fort und fort Für

kann, Herr, für dir blei-ben?
dei-ne gros-se Gü-te.

Heuch-lern und für Hu-ren.

53. Dreihundert Jahre hat sich schon.

Title: Dem 31. Oktober 1817.

Date: 1817.

Texts: JA II, 172 and 326; FA II, 151 and 444; DA xv, 181.

Group: Epigrammatisch.

Comment: Topical poem written for the tercentenary of the Reformation. Cf. No. 23, penned for the same occasion. Concerning the heading "Epigrammatisch," cf. No. 21.

54. Dreihundert Jahre sind vorbei.

Title: none.

Date: 1821-1822.

Texts: JA iv, 57 and 280; FA II, 213 and 455; DA xv, 274.

Group: Zahme Xenien, Buch III.

Comment: An echo of the tercentenary of the Reformation and a somewhat mellowed parody of No. 53. For the heading "Zahme Xenien," cf. No. 22.

55. Du gehst so freien Angesichts.

Title: none.

Date: 1823-1827.

Texts: JA iv, 69; FA II, 223 and 458; DA xv, 322.

Group: Zahme Xenien, Buch iv.

Comment: Gnostic poetry of the "Zahme Xenien," cf. No. 22.

56. Du zierlicher Knabe du komm herein.

Title: Dem Schenken.

Date: 1814-1815.

Texts: JA v, 98 and 404; FA III, 106 and 329; DA xv, 41.

Group: West-östlicher Divan, Schenkenbuch.

Comment: The "Schenkenbuch" (book of the waiter) of the *West-östlicher Divan* (cf. No. 30) blends elements of the Persian poetry of Hâfiz and the concept of Eros from Plato's *Symposium*. The book as a whole has a distinctly personal flavor, since the young waiter of these poems was fashioned in part after an actual waiter whom Goethe encountered near Wiesbaden and in part after the charming young son of an orientalist and theologian from Heidelberg. The "Schenkenbuch," then, is a group of occasional poems, cf. No. 16.

57. Ein guter Geist ist schon genug.

Title: An Julien. Zur Dresdner Reise.

Date: April 21-22, 1820.

Text: JA III, 22 and 294; FA II, 269 and 468; DA xv, 228.

Group: Inschriften, Denk- und Sende-Blätter.

Comment: This group of inscriptions and souvenir poems was published by Goethe, with his own commentary, in 1827. It is clearly, like the group "An Personen" (cf. No. 19), a collection of occasional lyrics with a distinctly improvisatory flavor. The present poem was a farewell gift to accompany Julie von Egloffstein on her journey to Dresden.

58. Ein Kavalier von Kopf und Herz.

Title: Totalität.

Date: 1814-1815.

Text: JA II, 158 and 319; FA II, 66 and 531; DA xv, 91.

Group: Epigrammatisch.

Comment: An occasional and sharply personal "epigram," cf. No. 21.

59. Ein Liebchen ist der Zeitvertreib.

Title: none.

Date: July 28, 1814.

Text: JA III, 134 and 335; DA xv, 54; WA v, part II, 362.

Group: An Personen.

Comment: From the same posthumous collection of occasional poems as No. 19. Taken from a letter to his wife in which Goethe called this improvisation "Lob der Gemüse" (In praise of vegetables).

60. Ein Mädchen und ein Gläschen Wein.

Title: none.

Date: 1779.

Text: JA viii, 48 and 333; DA vii, 730; WA xii, 12.

Group: (lyric from the drama) *Jery und Bäteli*.Printed Source: A lyric from a song collection, popular in the eighteenth century (*Sieben lustige Weltliche Lieder*, No. 6), reprinted by G. Ellinger (GJB x, 238):

Ein Mädchen und ein Gläschen Wein,
 Das ist recht excellent!
 Doch muss ein Praktikus es seyn,
 Der gleich die Sorte kennt.

Classification: Rhythmical Parody.

Comment: For another borrowing from popular song to be found in the musical play *Jery und Bäteli*, cf. the quatrain:

Ein Quodlibet, wer hört es gern,
 Der komme flugs herbei;
 Der Autor, der ist Holofern,
 Es ist noch nagelneu.²⁶

and the couplet:

Pardonnez-moi! Ihr sehet mich
 Für einen andern an.²⁷

Both the quatrain and the couplet are outright quotations from a popular ditty which occurs in a manuscript, dating from the middle of the eighteenth century (GJB x, 237). When the line "Ein Quodlibet, wer hört es gern" reappears towards the end of the play, other lines in ballad meter are grafted upon it so that this second ballad represents a parody. Similarly, the present ballad copies the first line of its model literally. This model occurs in another manuscript of the eighteenth century, and G. Ellinger (GJB x, 238) quotes only the text of the older song. Whether or not a tune is extant I do not know.

Such quotations and parody appropriations of well-known material were a deliberate procedure on Goethe's part. He wished to enrich his *singspiel* by three kinds of song: the familiar, the expressive, and the dramatic dialogue. In a letter to the composer Kayser (December 29, 1779), describing these three genres in detail, Goethe remarked of the first: "...three kinds of song occur [in *Jery und Bäteli*]. First, songs where one supposes that the singer has learned them by heart somewhere and now makes use of them in one situation or another..."

61. Ein Mann, der Tränen streng entwöhnt.

Title: none.

Date: 1820-1822.

Text: JA iv, 58 and 280; FA ii, 213 and 455; DA xv, 275.

Group: *Zahme Xenien*, Buch iii.

Comment: Gnostic poetry of the "*Zahme Xenien*," cf. No. 22. The ancient belief that tears, the expression of grief, functioned as a potent liberation from grief, was dear to Goethe's heart. In the famous poem "Die Leidenschaft bringt Leiden," written for the pianist Maria Szymanovska, he praises "Den Götterwert der Töne wie der Tränen" (the divine value of tones and tears). For other prominent appearances of this thought in Goethe's work, cf. the commentaries to the present lyric in JA and FA.

Ein Quodlibet, wer hört es gern.

Cf. No. 60.

²⁶ JA viii, 54, and DA vii, 735; the first line is repeated in JA viii, 67, and DA vii, 745.

²⁷ JA viii, 54, and DA vii, 735.

62. Ein Ritter wohnt in diesem Haus.

Title: none.

Date: 1771.

Text: JA xxiv, 59; FA xvi, 50; DA iii, 527; WA xxviii, 78.

Group: (lyric from) *Dichtung und Wahrheit*.

Comment: Another improvisation in ballad meter in honor of Shakespeare, quoted by Goethe in his autobiography, cf. No. 2. Goethe and his fellow-poet Lenz were attracted by the whimsical humor of the bard's clowns' songs, their extravagance and, above all, their puns. In the present poem, the play upon the word "Rittmeister" and its two component parts "Ritt" and "Meister" represents an attempt to pay tribute to Shakespeare by creating new and original puns ("Wir suchten auch durch Originalspässe unsern grossen Meister zu feiern"), whereas Lenz's free translation from *Love's Labour Lost*, in the same rhythm (the second source of Parody No. 2), was more directly derived from its model.

63. Ein Schnippchen schlägst du doch im Sack.

Title: none.

Date: 1823-1827.

Text: JA iv, 86 and 291; FA ii, 239 and 461; DA xv, 373.

Group: Zahme Xenien, Buch v.

Comment: Gnostic poetry of the "Zahme Xenien," cf. No. 22.

64. Ein strenger Mann, von Stirne kraus.

Title: Müllner.

Date: 1818-1819.

Text: JA iv, 148 and 320; DA xv, 206.

Group: Invektiven.

Comment: Invective poem (cf. No. 16) against Adolf Müllner, editor of the *Literaturblatt*.

65. Ein Veilchen auf der Wiese stand.

Title: Das Veilchen.

Date: 1773.

Text: As a single poem, JA i, 102 and 337; FA i, 87 and 363; DA xiv, 125. As a lyrical insertion in the musical play, *Erwin und Elmire*, DJG v, 48, and vi, 455; JA viii, 158 and 347, also xi, 13; FA viii, 87 and 565; DA vii, 375, also viii, 182.

Group: Balladen.

Comment: First published, with Johann André's music, in 1775. For reprints of the musical settings by André, Kayser, Reichardt and Mozart, cf. SchGG xi, 12-19 and 133-135; xxxi, 20 and 228. The basic rhythm of this ballad is the three-line extension described in Nos. 42 and 52. This extension (4 stresses, plus 4 stresses, plus 3 stresses) may be syllabically indicated in the manner of the hymnals as 8.8.7. or 8.8.6. (cf. No. 52). Or, in focusing upon the stresses rather than on the number of syllables, its scheme may be summarized as 4-4-3. (A period indicates the count of syllables, e. g., 8.8.7., and a dash indicates the count of stresses, e. g., 4-4-3.) The basic stanza of the present ballad is 4-4-3-4-4-3, a doubling of the popular 4-4-3 pattern. But with typical eighteenth-century sentiment (or, shall we say, sentimentality?) this scheme of six lines is interrupted by a short ejaculation before the last line. The stanza thus becomes 4-4-3-4-4 [-2]-3.

Texts that mix lines of 4 and 3 stresses may be fitted to tunes originally intended for lines of 4 stresses only, and vice versa. On purely rhythmic and musical grounds, the difference between an iambic poem which inserts 3-stress lines between 4-stress lines and an iambic poem which proceeds exclusively in lines of 4 stresses is slight. Prosodically, the line of 3 stresses in the pattern 4-4-3 lasts as long as the other lines when spoken, because it is followed by a rest. In musical settings, the last unaccented syllable after the third stress often receives an accent so that a line such as "Es war ein her-zigs Veil-chen" becomes transformed into "Es war ein her-zigs Veil-chen" (italics indicate stresses, cf. No. 3). This is true of Mozart's famous composition

as well as of those of André and Kayser. Now, such musical considerations constitute more than a mere footnote to the nature of the underlying rhythmical structure. Goethe's "Lieder," "Gesellige Lieder," "Balladen" — in fact, the bulk of his purely lyrical poetry, in contrast to his more contemplative verse — was intended to be sung, not spoken. He expressed himself in no uncertain terms on this score, and the contemporary records prove that his famous phrase "Nur nicht lesen, immer singen," is more than a *façon de parler*. It follows that, in scanning "Veil-chen" not "Veilchen," the composers of Goethe's generation, sharing his aesthetics on poetry-and-music, revealed in their music what the letterpress concealed; namely, the basic rhythmic structure. Of course, "Das Veilchen" is merely one instance of many. Goethe's and Höltz's parodies of Papageno's air²⁸ scan "Red-lich-keit" and "Nach-ba-rin" where Papageno's text reads "Weib-chen," which is musically, and, therefore, actually "Weib-chen." Or, in Parody No. 52, the appendix 4-4-3 is musically 4-4-4, and Luther's text is scanned "blei-ben."

Such interchanges and adjustments among "wandering melodies" occur with frequency both in secular and in sacred practice. In popular hymns and ballads the basic units of time are of about equal length. They may be approximately defined as two full measures of music in average tempo. (In writing music, expedience sometimes determines the use of longer or shorter note values. In consequence, the number of measures per unit must be modified accordingly.) In the popular tradition these basic musical (or rhythmic) units are filled with lines of text of either 4 or 3 stresses. In the latter case, the remaining fraction of time is either filled in with a rest (as in Reichardt's "Veilchen") or the last syllable of the line receives an additional stress (the more frequent procedure, followed in Mozart's, Kayser's and André's "Veilchen"). The flexibility of this practice allows free interchange of popular texts and tunes and is one of the main springs of the parody tradition.

The plot of the *Singspiel* in which "Das Veilchen" occurs is an elaboration and modification of an English ballad in the traditional ballad rhythm, 4-3-4-3. Goethe found the source in one of his favorite novels, Goldsmith's *The Vicar of Wakefield*, where the story of Edwin and Angelina in the eighth chapter is told in ballad quatrains (cf. DJG VI, 452). The immediate sources for the lyric, however, are German rather than English. This lyrical scene with its soft sentiments is reminiscent of Goethe's famous "Heidenröslein," itself a parody of a German folk song. But whereas the heather-rose is plucked by a boy, it is a girl who destroys the violet which longs to die for her and near her, as does her sentimental lover. It has been plausibly suggested (DJG VI, 455) that this curious shift of sex and attitude was derived from another German lyric, v. Bismarck's "Lalage," published in the *Leipziger Musenalmanach* of 1772. The rhythm of this piece, a succession of 4-stress lines, comes close to the ballad variant 4-4-3.

In summary, "Das Veilchen" may be classified as a parody (in rhythm and content) of "Lalage," from the 1772 *Almanac*. It is also a parody (in content) of Goethe's own "Heidenröslein." And, finally, it is a lyric from a play which developed out of an English ballad.

66. Erinner' ich mich doch spät und früh.

Title: Ländlich.

Date: 1821.

Text: JA II, 124 and 308; FA II, 150 and 444; DA xv, 259.

Group: Kunst.

Comment: An occasional quatrain (cf. No. 16), probably written for Marianne von Willemer.

Erst singen wir "Der Hirsch so frei."

Cf. No. 2.

67. Es geht eins nach dem andern hin.

Title: none.

Date: 1815-1818.

Text: JA v, 38 and 353; FA III, 53 and 307; DA xv, 156; WA VI, 79 and 390.

Group: West-östlicher Divan, Buch der Betrachtungen.

Comment: This parody will be discussed in connection with the Sacred Song Parody, "Ich hab mein Sach auf Nichts gestellt."

²⁸ Cf. p. 16.

68. Es hatt' ein Knab' eine Taube zart.

Title: Dilettant und Kritiker.

Date: 1773.

Text: JA II, 135 and 312; FA II, 29 and 424; DA XIV, 126.

Group: Parabolisch.

Comment: An occasional and gnomic poem from the same group of parabolical lyrics as Nos. 24 and 39. FA suggests Herder's criticism of Goethe's *Götz* as the occasion for this discussion of the critic as the enemy of the naïve creator. Rhythmically, the poem begins in the conventional ballad meter 4-3-4-3 and continues in 4-4 lines (cf. No. 65). While both of these meters fit the traditional ballad tunes (cf. No. 65), irregular scansion interrupts the traditional tone in the dramatic section of the poem where the fox kills the doe (lines 15-22).

Es ist doch meine Nachbarin.

Cf. No. 4.

69. Es lehrt ein grosser Physikus.

Title: none.

Date: 1823-1828.

Text: JA IV, 102 and 299; DA XV, 384.

Group: Zahme Xenien, Buch VII.

Comment: A gnomic quatrain of the "Zahme Xenien" (cf. No. 22), directed against Newton's optical theories (cf. No. 24).

70. Es steht ein junger Feigenstock.

Title: Erklärung einer antiken Gemme.

Date: 1814-1815.

Text: JA II, 132 and 310; FA II, 26 and 424; DA XV, 84.

Group: Parabolisch.

Comment: A parabolical poem of gnomic character, cf. No. 68.

71. Es war ein Kind, das wollte nie.

Title: Die wandelnde Glocke.

Date: May 22, 1813.

Text: JA I, 132 and 344; FA I, 112 and 364; DA XV, 630.

Group: Balladen.

Comment: Another of the six poems written in ballad meter in 1813. For a discussion of the significance which the return to the tone and content of balladry held for the poet's development, cf. the comment on "Der Totentanz" (No. 42). "Die wandelnde Glocke" is an improvisation employing the traditional ballad quatrain 4-3-4-3 (cf. No. 65), the simplicity of the tone being admirably suited to the content of the ballad which partakes both of the fantastic and the jocular.

Es war ein Knabe frech genug.

Cf. No. 5.

72. Es war einmal ein Hagestolz.

Title: Pygmalion, eine Romanze.

Date: 1766-1767.

Text: JA III, 200 and 361; FA II 348 and 483; DA XIV, 40; DJG I, 230 and VI, 36.

Group: (Liederbuch) Annette.

Comment: One of Goethe's earliest poems in ballad meter, written at the age of seventeen, while a student in Leipzig (about four years before his meeting with Herder). The clever and polished lines of those early days have none of the sweep and depth that lie in the Strasbourg

lyrics. Under Herder's leadership Goethe re-created the ballads of Shakespeare, of Percy, and of German folk song, retaining the folk tone, while the works of his adolescence were produced in the shadow of the German Anacreontic poets, of Wieland and Gleim. This, then, is an Anacreontic ballad, akin to Gleim's "Nachbarin" (the second source for No. 4). It is neat, gracious, polished — and a trifle shallow.

73. Freund, wer ein Lump ist, bleibt ein Lump.

Title: Axiom.

Date: 1779.

Text: JA iv, 111 and 303; DA xiv, 214.

Group: Zahme Xenien, Buch viii.

Comment: Occasional and gnomic poetry of the "Zahme Xenien," cf. No. 22. Probably directed against C. Kaufmann, cf. No. 18.

74. Gar manches artig ist geschehn.

Title: Ländlich.

Date: 1821.

Text: JA ii, 124 and 308; FA ii, 150 and 444; DA xv, 281.

Group: Kunst.

Comment: From a group of quatrains (cf. Nos. 47 and 66), occasional in character (cf. No. 16), published under the title, "Ländlich." The present lines, containing a reference to the summer residence of the Willemer family, were mailed to Marianne von Willemer on October 31, 1821.

75. Geht einer mit dem andern hin.

Title: Gleichgewinn.

Date: March 18, 1821.

Text: JA ii, 182 and 329; FA ii, 159 and 445; DA xv, 262.

Group: Epigrammatisch.

Comment: This parody will be discussed in connection with the Sacred Song Parody, "Ich hab mein Sach auf Nichts gestellt."

76. Geld und Gewalt, Gewalt und Geld.

Title: none.

Date: 1823-1828.

Text: JA iv, 135 and 312; DA xv, 404.

Group: Zahme Xenien, Buch ix.

Comment: One of the four ballad quatrains (cf. No. 45) with which the ninth and last book of the "Zahme Xenien" concludes. These lines on despotism are characteristic of the gnomic tone of the entire collection, cf. No. 22.

77. Gern wär ich Überlieferung los.

Title: none.

Date: 1823-1827.

Text: JA iv, 98 and 296; FA ii, 250 and 463; DA xv, 382.

Group: Zahme Xenien, Buch vi.

Comment: Book vi of the "Zahme Xenien" (cf. No. 22) was the last of the group that Goethe himself had published. It appeared in 1827, five years before his death, profiting from the poet's own editing, whereas the posthumously published Books vii through ix contain much material that was not sufficiently refined for publication. With Book vi, then, Goethe concluded the bulk of his gnomic poetry insofar as it could be considered ready for print. The body of the book deals with the individual's grasp of the external world, with various scientific theories on optics, geology, and meteorology, which Goethe hoped might offer an answer to the eternal riddle

of the universe. But its conclusion (lines 1800–1843 in JA, FA, and WA) returns to the human center of these scientific explorations. What was the essence of individuality, of originality? Following a lifelong practice in which Goethe saved for the conclusion of a work the gold nugget of his thought, the last strains of his “poems of wisdom” suggest an answer to these questions. In the case of the “Zahme Xenien” the poet’s ultimate message reasserts the unique synthesis of the individual, a single and unified microcosm molded from a multitude of inherited and acquired traits. This thought is expressed in four lyrics (lines 1800–1815, 1816–1823, 1824–1835, 1836–1843) of which numbers two and three are in ballad quatrains, framed by numbers one and four (lines 1800–1815, 1836–1843) in lines of four stresses. Goethe’s discussion of originality and its implications is actually an uncanny self-analysis and contains some of his most oft-quoted lines. His ironical complaint that he finds it difficult to rid himself of tradition and to be completely original (lines 1816–1819) concludes (1832–1835) with the rhetorical question: if none of the inherited elements can be isolated, is there anything original about the whole fellow? These ballad quatrains express a problem which pre-occupied Goethe with increasing concern as he grew older. In the year of his death he said to a French visitor (B iv, 431):

“J’ai recueilli souvent la moisson que d’autres avaient semée, mon
œuvre est celle d’un être collectif et elle porte le nom de Goethe.”

He analyzes this *être collectif* in the famous lines:

| | |
|-------------------------------|------------------------------|
| Vom Vater hab ich die Statur, | From father have I stature, |
| Des Lebens ernstes Führen, | The earnest conduct of life, |
| Vom Mütterchen die Frohnatur | From mother my merry nature, |
| Und Lust zu fabulieren. | This love for telling tales. |

In his perspicacious discussion of these quatrains Eduard Sievers (cf. Oskar Walzel, *Gehalt und Gestalt*, Berlin, 1923, p. 103) shows how Goethe’s word-music first imitates his father’s, then his mother’s, diction. That he should use the rhythm of the ballads for these distinguished strains indicates the attraction which the traditional measure held for him, not to mention its all-embracing usefulness. Finally, we must not lose sight of the fact that Goethe’s definition of himself and his ancestors applies equally well, and even more significantly, to his work. His poetry is an *être collectif* which, in content and rhythm, harbors all kinds of models, widely scattered in nationality and epoch. “Is there anything original about the whole fellow?” About his parodies? The answer to this question lies in our own esthetic judgment. When Goethe felt that a Rhenish folk song “required emendation,”²⁹ did he improve upon his model? Do “Heidenröslein” and “Erkönig” represent poetic gains over the older versions? Has world literature profited from the passionate emulation of Shakespeare and of Percy’s ballads on the part of the German *Sturm und Drang*? Or, to focus upon the *raison d’être* of this study: was it worth while for Goethe to sing new songs to old tunes and rhythms? It is my hope to have supplied at least some of the source material for the proper answer.

78. Grenzlose Lebenspein.

Title: none.

Date: 1823–1827.

Text: JA iv, 67 and 284; FA II, 221 and 457; DA xv, 321.

Group: Zahme Xenien, Buch iv.

Comment: Political, gnomic poetry of the “Zahme Xenien,” cf. No. 22.

Hab oft einen dumpfen düstern Sinn.

Cf. No. 6.

79. Habt ihr das alles recht bedacht.

Title: none.

Date: 1820–1822.

Text: JA iv, 55 and 279; FA II 211; DA xv, 272.

²⁹ Cf. p. 9 ff.

Group: *Zahme Xenien*, Buch III.

Comment: Gnostic poetry of the "*Zahme Xenien*," cf. No. 22. The rhythm is that of the ballad variation 4-4-3-4-4-3, cf. No. 65.

80. Halte dich nur im stillen rein.

Title: none.

Date: 1823-1827.

Text: JA IV, 75 and 287; FA II, 228 and 459; DA XV, 327.

Group: *Zahme Xenien*, Buch IV.

Comment: Boucke (FA) rightly praises this ballad quatrain as one of the most distinguished lyrics of the "*Zahme Xenien*" and lists other poems of the same underlying philosophy. Concerning the gnostic character of the entire collection, cf. No. 22.

81. Hans Adam war ein Erdenkloss.

Title: *Erschaffen und Beleben*.

Date: June 21, 1814.

Text: JA V, 9 and 328 and p. xxvii; FA III, 26 and 295; DA XV, 38.

Group: *West-östlicher Divan*, Buch des Sängers.

Comment: Another ballad from the *Divan*, cf. No. 30; in fact, the oldest poem in that collection. It is clearly a lyric to be sung, not one to be spoken or silently read; in fact, it is a German drinking song in the tradition of the "*Gesellige Lied*." Among the parodies discussed so far, a goodly number were collected by Goethe under the heading "*Gesellige Lieder*": "*Was gehst du schöne Nachbarin*," "*Du prophetscher Vogel du*," "*Mich ergreift, ich weiss nicht wie*,"³⁰ — lyrics that sing of wine and chivalry, characteristic of the general tone and content of the group. The "*Gesellige Lieder*," it will be remembered, were largely inspired by the *cour d'amour*, a Round Table initiated by Goethe, reminiscent of minnesinger and troubadour days. They are, in effect, community songs, a condition which of itself almost necessitated the parody technique, since amateurs could not be expected to sing new lyrics at sight except to well-known tunes. The most successful director of such social songs was Goethe's friend, the Berlin composer Zelter. He had been the moving spirit and assistant conductor of a singing club (*Singe-Tee*) which, in 1792, was transformed into the famous Berlin "*Singakademie*," the same organization which in 1829 rendered the epoch-making performance of Bach's *St. Matthew Passion*. In 1808 the energetic Zelter founded a pioneer male singing society, called "*Liedertafel*," which gave rise to similar organizations all over the country for a century to come. For the present study the importance of Zelter's "*Liedertafel*" lies in the fact that from its beginning the "*Gesellige Lieder*," which Goethe had written earlier for his *cour d'amour* of Weimar, found a place in the organization's repertoire. Because of their improvisatory, occasional nature Goethe was pleased to supply more and more of the merry parodies for his friend's glee-club. "*Ergo bibamus*" was one of these drinking songs. As Konrad Burdach has shown in JA, the first poems of the *Divan* were written for actual performance by this musical organization, including the present ballad which was published singly with Zelter's musical setting (*Liedertafel*, Berlin, 1818, p. 318) before the whole collection of the *Divan* appeared in print in 1819.

"Hans Adam war ein Erdenkloss" was written in the early summer of 1814, when Goethe's productive capacity had reached new heights after the comparatively stagnant years of the Napoleonic wars. The folk ballads of 1813 (cf. Nos. 42 and 71) initiated a striking rejuvenation which was to produce, in addition to the lyrical collections of the *Divan* and the "*Zahme Xenien*," the musical dramas *Des Epimenides Erwachen* and *Der Löwenstuhl*. This high pitch of poetic excitement and productivity continued during the summer of 1814, for on June 7th Hammer's translation of Hāfiz arrived; two weeks later the first Hāfiz parody was written (the present No. 81), and by the end of August thirty poems were completed. Not only were the early poems of the *Divan* intended for immediate musical adaptation and performance, but their very inception took place in an intensely musical atmosphere. The little bathing town of Berka, near Weimar, where Goethe stayed from May until July, boasted as superintendent of baths, an accomplished organist, J. H. F. Schütz who almost daily played keyboard compositions of Goethe's favorite composers, Mozart and Bach. These recitals were deliberately planned to

³⁰ P. 14, 16, 18.

function as a musical stimulant in order to assist the dramatic and lyrical productions of 1814. Such musical nourishment had often been commissioned by the poet, notably for *Iphigenie* in 1779 and the *Maskenzug* in 1818.

During these long summer months at Berka composers beat a veritable path to Goethe's door. Zelter was there, intent on setting to music the drama *Die Weisen und die Leute*. B. A. Weber came from Berlin to talk about his composition of *Epimenides* for the Berlin Nationaltheater. K. Eberwein, in charge of Goethe's weekly musicals, arrived to submit his setting of *Proserpina* for the poet's approval. (Goethe turned the score for him on this occasion and delivered the verse with such fire and sweep that the young conductor found it difficult to maintain his pace.) F. Moltke, singer and composer, came to render his own and Reichardt's settings of Goethe's lyrics, and, in turn, received some coaching in enunciation and expression. These and other musical activities, including the recitals of Schütz³¹ must be recognized as a significant source for the writing of the *West-Eastern Divan*, for the inspiration which Hammer's Eastern Hâfiz (cf. No. 30) provided was supplemented by a branch of Western song, a very German branch, one may add.

The model of the present ballad will be found in Hammer's translation of Hâfiz:

Die Säu - er - ung von A - dams Stoff,
Nichts an - ders ist der Trin - ker Tun

which Goethe parodies

Hans A - dam war ein Er - den - kloss,
Den Gott zum Men - schen mach - te

substituting the traditional ballad pattern 4-3 for the model's 4-4, an interchange frequently carried out to the same tune with poems of iambic measure (cf. No. 65). Hammer's edition of Hâfiz also inspired Goethe with other elements of his thought and rhyme scheme, cf. particularly the concept and the sound of the word "Klumpen" in Hammer's notes, reprinted in JA and FA.

82. Hat Welscher-Hahn an seinem Kropf.

Title: none.

Date: 1814-1815.

Text: JA iv, 39 and 273; FA II, 197 and 451; DA xv, 108.

Group: Zahme Xenien, Buch I.

Comment: Gnomie poetry of the "Zahme Xenien," cf. No. 22.

Herein, o du Guter! du Alter, herein!

Cf. No. 7.

83. Hier sah ich ihn, hier sah ich zu.

Title: none.

Date: 1815.

Text: JA III, 37 and 301; FA II, 284 and 470; DA xv, 152.

Group: Inschriften, Denk- und Sende-Blätter.

Comment: From the same group of occasional poems as No. 57. The present ballad quatrain was sent to Count K. F. Reinhard, together with a view of Frankfurt.

84. Hoch auf dem alten Turme steht.

Title: Geistesgruss.

Date: July 18, 1774.

Text: JA I, 62 and 321; FA I, 51 and 358; DA xiv, 144; DJG, 100 and 109, and vi, 370.

Group: Lieder.

³¹ For a more complete account of the crowded musical life at Berka during Goethe's sojourn in 1814 cf. B; Riemer; also H. G. Graef's essay "Goethe in Berka" (*Goethe*, Leipzig, 1924); also JA v, p. xxvii.

Comment: An improvisation in ballad quatrains, dictated during a boat trip on the river Lahn, in view of the ruins of the old castle of Lahneck. The rhythmic rocking of boats on the water inspired two of Goethe's most successful ballad improvisations: his famous "Ich saug an meiner Nabelschnur" (later revised as "Und frische Nahrung, neues Blut") and the present lyric. During the Lahn journey of 1774 and later on a boat trip on the Lake of Zurich in 1775 a rhyming game, called *bouts rimés* gave rise to these ballads. The game required the first player to note down a number of rhymed words which were to terminate the poetic lines which the second player was obliged to fill in. The genesis of both ballads suggests that the motion of the boat is at first transferred to the iambic pattern 4-4-4-4. In keeping with their holiday spirit the poet and his companions — Lavater accompanied Goethe on both occasions — improvised some inconsequential lines at the beginning, but Goethe's muse soon became inspired to proceed from dribble to poetry, and he then cast the improvisations in his favorite meter, 4-3-4-3. (Numerals indicate stresses, cf. No. 65.) The manuscript diaries of Lavater for 1774 (DJG IV, 108-113) and of Goethe for 1775 (DJG VI, 483-485) have preserved the stages of the game for us. Lavater jotted down three rather lame couplets in 4-4 rhythm before he noted: "Wonderful old castle Lahneck gleaming down on the Lahn. Goethe dictates.

Hoch auf dem alten Turme steht
Des Helden edler Geist. . ."

It has been demonstrated in No. 65 that iambic poems of the pattern 4-3 and 4-4 may be hummed to the same tune and are easily interchangeable. In the present instance this can be done by taking Reichardt's musical setting (SchGG XI, 30), which accommodates itself quite naturally both to the rhyming jokes evoked by the holiday spirit (4-4) and to Goethe's ballad (4-3).

The poet's fondness for the traditional ballad meter is shown in still another improvisation from the Lahn journey. In the poem, "Zwischen Lavater und Basedow" (JA II, 158 and 319; FA II, 68 and 432), Goethe tried his hand at the *Knittelvers*, the meter of Hans Sachs. But after twenty-seven lines of improvising in this meter he suddenly concludes with a ballad quatrain ("Und, wie nach Emmaus, weiter gings"). In his autobiography he ignores the first twenty-seven lines but quotes the quatrain in full.

What makes "Hoch auf dem alten Turme steht" particularly successful is that the ballad tone accommodates a rather abrupt change of thought in the last stanza. This striking indifference to external logic is characteristic of the English and German folk ballads which Goethe took as models, in contrast to the neat unfolding of action or mood traditionally associated with the favorite meters of Germany before the *Sturm und Drang* movement.

85. Ich begegnet einem jungen Mann.

Title: Neologen.

Date: 1814-1815.

Text: JA II, 136 and 312; FA II, 30 and 425; DA xv, 89.

Group: Parabolisch.

Comment: An occasional and gnomic poem from the same group as Nos. 68, 39, and 24, directed against the neologisms of the Romantic movement.

86. Ich führt einen Freund zum Maidel jung.

Title: Kenner und Enthusiast.

Date: 1774.

Text: JA II, 103 and 304; FA II, 19 and 423; DA xrv, 149.

Group: Kunst.

Comment: From the same group as Nos. 17 and 40. Another expression of the artistic creed of the young Goethe in ballad quatrains.

87. Ich habe geliebet, nun lieb ich erst recht.

Title: Gewohnt, getan.

Date: April 19, 1813.

Text: JA I, 79 and 330; FA I, 66 and 361; DA xiv, 629.

Group: Gesellige Lieder.

Printed Source: "Ich habe geliebt, nun lieb ich nicht mehr," reprinted by Woldemar von Biedermann, *Goethe und Leipzig*, 2 parts in 1 v., Leipzig, 1865, part II, p. 84:

Ich habe geliebt, nun lieb ich nicht mehr!
 Vertrauend auf Worte und Schwüre
 Und schuldlos ehrliche Augen,
 Betrog mich bald Mädchen, bald Freund.
 Du bauest auf Sand, wenn auf Liebe
 Und Freundschaft dein Glück du bauest. —
 Ich habe geliebt, nun lieb ich nicht mehr!

Comment: Goethe himself has characterized this song as a "parody."³² It was a spontaneous improvisation induced by the rhythm and first words of a model whose literary and spiritual weakness called for emendation.

The lyric was immediately intended for musical performance: "Here is the song you asked for... A melody to fit it is easily found. When I return [Mlle. Ernestine] Engels shall receive me with it" (Christiane 588). Goethe was fond of the soprano voice of Mlle. Engels, both in performances at the Weimar theater and at musicales in his own house. She was good at adapting a new text to an old tune and frequently assisted the poet in the performance of his parodies, e.g., in connection with "Alles kündet dich an," "Donnerstag nach Belvedere," etc.

Because of its merry and improvisatory musical aspect Goethe included the song with the group, "Gesellige Lieder" (cf. No. 81). However, in terms of the poet's stylistic development, it belongs rather with the "Balladen" of 1813. With these it shares the rhythm, and the new vigor, with which Goethe returned to balladry in that year (cf. No. 42; also Nos. 7, 71, 90, 111). He had left Weimar on April 17th to travel to the Bohemian bathing spa of Teplitz. On that day he wrote, at Eckartsberga, the ballad "Der getreue Eckart" (No. 111) in a stanza that twice employs the pattern 4-4-3 (numerals indicate stresses per line; cf. No. 65). It was his reaction to a Thuringian folk story that his secretary John had just related. Goethe's use of the popular German pattern 4-4-3 is particularly pronounced in the spring of 1813. On the following day, which was Easter Sunday, Goethe reached Leipzig and attended a performance of the reciter Solbrig. From him he heard the sentimental lyric "Ich habe geliebt, nun lieb ich nicht mehr," which prompted him to write his wife (Christiane 571) that the lachrymose sentimentality of the song had been very disturbing, "...no applause whatsoever, and we left quickly. For our pleasure, however, we wrote down in suitable rhymes the legend of 'The Dance of Death' which August [i.e., Goethe's son] had narrated earlier." This refers to No. 42 above which appends the three-line extension 4-4-3 to the conventional ballad quatrain 4-3-4-3. Solbrig's recitation had indeed disturbed and challenged the poet, and his reaction must needs take a more positive and productive form. Continuing his journey on April 19th, he stopped for lunch at Oschatz. "We found a passable inn and there wrote a parody of Solbrig's song [eine Parodie des Solbrig'schen Lieds], it begins 'Ich habe geliebt, nun lieb ich erst recht.'" Solbrig's song was cast in seven-line stanzas of the rhythm 4-3-3-3-3-3-4. Goethe's parody retained the first six words and, like its model, employed lines of four as well as of three stresses. But, again, as on the preceding two days, he made use of the pattern 4-4-3. The six-line stanza consists of two such units.

Of the three ballads written on the three Easter days of 1813, their common rhythmic shape is but one of the aspects that unites them. Written in such close succession they are proof, once more, of the unfailling success of the technique of parody and improvisation as a recipe for the poet's productivity. His alert and sensitive insight could re-create with these tools three illustrious ballads, adapted in turn from the Thuringian folk tale told by his secretary, the children's legend narrated by his son, and the dispirited "Ich habe geliebt" offered by a professional reciter. To

³² Cf. p. 8.

Zelter he wrote with philosophical assurance on May 3, 1813: "I enclose a little song, a parody on the most miserable of all German songs, 'Ich habe geliebt, nun lieb ich nicht mehr.' Were poetry not an inward and inevitable operation, independent of external circumstances, these stanzas could not have been written in these days. But I think the time will come again when you [and your Berlin friends] will dine and sing, and so I dedicate to you this trifle so out of tune with the times." Indeed, during the dark days of Napoleon's campaign in 1813 Goethe found much comfort in his parody technique, which seemed always ready to sustain his poetic muse.

88. Ich kenn ein Blümlein Wunderschön.

Title: Das Blümlein Wunderschön.

Date: June, 1798.

Text: JA I, 108 and 340; FA I, 91 and 363; DA XIV, 457.

Group: Balladen.

Comment: This parody is discussed in connection with the Sacred Song Parody, "Ich hab mein Sach auf Nichts gestellt" (No. 179).

89. Ich rufe dich, verrufnes Wort.

Title: none.

Date: 1814-1815.

Text: JA IV, 33 and 271; FA II, 191 and 450; DA XV, 102.

Group: Zahme Xenien, Buch I.

Comment: Gnostic poetry of the "Zahme Xenien" (cf. No. 22). This is one of the ballad quatrains which open the "Zahme Xenien." The collection concludes in the same measure (cf. No. 77). This formal structure points to the importance, well considered on the poet's part, of the ballad rhythm for the entire group. The "xenion" is the "verrufenes Wort" (discredited word) of the first line, called upon to perform the job of house-cleaning on the various matters of the day ("Ordnung des Tages" of the second line). Thus Goethe emphasizes the occasional character of the "Zahme Xenien" (cf. No. 22).

90. Ich weiss, dass mir nichts angehört.

Title: Eigentum.

Date: December, 1813.

Text: JA I, 67 and 325; FA I, 56 and 360; DA XIV, 642.

Group: Lieder.

Printed Source: J. G. Jacobi's translation of a passage from Beaumarchais' *Fragment de mon voyage en Espagne*. The translation was published in 1774 and is reprinted JA I, 326: "Weiss ich nicht, dass nichts mir wirklich auf dieser Welt gehört als der Gedanke, den meine Seele hervorbringt, und der Augenblick, dessen ich geniesse?"

Comment: In 1774 Goethe wrote his drama *Clavigo*, which is closely identified with, and at times literally follows, Beaumarchais' *Fragment*. Upon this parody of a French model he grafted a conclusion, drawn from English and German balladry. When the poet recounted the remarkable speed of this improvisation in his autobiography (cf. No. 25) he quoted no less a personage than Shakespeare as his distinguished precursor in such outright borrowing. In all probability it was while dictating the relevant portions of his autobiography in 1813 that Goethe re-examined Jacobi's German translation of Beaumarchais and transformed Jacobi's prose passage into a poem in ballad meter. He had read the original French version in 1774 but now, nearly forty years later, seems to have confined himself to the rather inaccurate German translation. Of the twenty-four words in Jacobi's passage, fourteen re-appear in the poem. (They have been italicized in the quotation given above.) As a whole, Goethe followed his source quite closely. Beaumarchais praises the moment *in which* we enjoy our thoughts (*la pensée que je forme et le moment où j'en jouis*), while the translator extols the processes of thought *and* the enjoyment of the fleeting moment (*und der Augenblick dessen ich geniesse*). Jacobi's passage, in spite of its inaccuracy, apparently appealed to Goethe for whom the mastery of the fleeting moment was an important philosophic concept. He considered his parody as a significant expression of his thought and beyond its incidental use in a souvenir album in 1813 he employed it twice

with considerable prominence. When he appealed to the Diet of the Germanic Confederation for protection against unauthorized reprinting of his writings he wrote a letter (WA, 4th division, v. 39, p. 127) in which he quoted the lyric as a motto for his collected works. Moreover, when he arranged the group entitled "Lieder" for publication, he concluded it with the famous poem "Liebchen, kommen diese Lieder," preceded by the present parody. It was Goethe's practice to reserve the lyrics he considered most significant for the concluding portion of a group of poems or of a novel or of a drama (cf. No. 77). Thus the two last "Lieder" are true expressions of the poet's creed. "Liebchen" admonishes eloquently: "Do not read, always sing, and each page of my poetry will be thine." And "Ich weiss" extols individual artistic expression and the happy moment bestowed by a loving fate.

The song is one of the six ballads written in 1813, five of which employ the metrical pattern 4-4-3 (cf. No. 65). For a discussion of the meaning of the ballads of that year in the poet's development, cf. No. 42 (also Nos. 7, 71, 87, 111).

91. Ihr Bestien, ihr wolltet glauben.

Title: none.

Date: 1823-1828.

Text: JA iv, 122; DA xv, 396.

Group: Zahme Xenien, Buch viii.

Comment: Gnostic poetry of the "Zahme Xenien" (cf. No. 22).

92. Ihr könnt mir immer ungescheut.

Title: none.

Date: 1819.

Text: JA iv, 110 and 302; DA xv, 389.

Group: Zahme Xenien, Buch vii.

Comment: Occasional and gnostic poetry of the "Zahme Xenien" (cf. Nos. 22 and 173).

Ihr Lieben Christen allgemein.

Cf. No. 9.

93. Ihr lieben Leute, bleibt dabei.

Title: none.

Date: 1814.

Text: JA v, 58 and 369; FA iii, 71 and 315; DA xv, 28.

Group: West-östlicher Divan, Buch der Sprüche.

Comment: Gnostic poetry from the *West-östlicher Divan* (cf. Nos. 48 and 30).

94. Ihr seht uns an mit scheelem Blick.

Title: none.

Date: 1823-1827.

Text: JA iv, 81 and 290; FA ii, 234 and 460; DA xv, 369.

Group: Zahme Xenien, Buch v.

Comment: Occasional and gnostic poetry of the "Zahme Xenien" (cf. No. 22). Rhythmically the nine lines of the lyric are derived from the pattern 4-4-3 and proceed 4-4-3-4-4-3-2-2-3 (numerals indicate stresses per line; cf. No. 65).

95. Im Felde schleich ich still und wild.

Title: Jägers Abendlied.

Date: December, 1775.

Text: JA i, 64 and 323; FA i, 53 and 359; DA xiv, 181.

Group: Lieder.

Comment: This is the last of the poems in which Goethe expressed his impassioned love for Lili Schönemann. The short dedicatory lyric which accompanied his *Stella. A Drama for*

Lovers when it arrived on Lili's doorstep a few months later was merely a token of affectionate, yet retrospective, gratitude. (For the chronology of the Lili songs, cf. Ewald Boucke, FA II, 496 f.) "Im Felde," on the other hand, still proclaims his love, though it is a love clouded by melancholy.

Goethe and Lili met in January, 1775, and became engaged in April, the only time in his life that the poet experienced the rôle of a fiancé. Yet, as early as May he tore himself away from the attractive Frankfurt girl and journeyed to Switzerland where he found in the rhythm of the *deseterac* the poignant lyrical shape for his feelings of love and guilt. Promptly he wrote "Wenn ich, liebe Lili, dich nicht liebte." (For the model of the *deseterac* parodies, cf. *Germanic Review* xx [1945], p. 258.) Upon his return to Frankfurt in July the lovers were reunited, but the engagement was finally broken in the early autumn, and in November Goethe left Frankfurt and Lili to settle in Weimar. There he wrote the two last lyrics to his love. "Angedenken du verklungner Freude" is still cast in *deseterac* and betrays the fresh wound in its poignant strains. But the ballad quatrains of the second lyric, "Im Felde schleich ich still und wild," depict a curious intermingling of tempestuous unrest and a newly-found quiet. For this dramatic juxtaposition the traditional meter was particularly apt. Throughout his turbulent love affair with Lili the music of the language reflected Goethe's feelings faithfully, and it is significant that he sang his swan song in ballad strains.

Two cross references to other portions of this study are in order here. It will be seen in the comment to No. 120 how abruptly Goethe changed from iambic ballad meter to trochaic measure when he spoke of his love for Lili. Further, the curious and dramatic intermingling of unrest and quiet in "Im Felde" was one that Goethe expected to be carefully observed when he coached a singer in the performance of Reichardt's composition of the lyric.³³ An interesting parody of Goethe's song with Reichardt's music, by Sophie Mereau is recorded GJB VI, 331.

96. Im Vatikan bedient man sich.

Title: none.

Date: 1820–1822.

Text: JA II, 147 and 314; FA II, 169 and 447; DA xv, 260.

Group: Parabolisch.

Comment: Gnostic poetry from the same group of parabolical lyrics as No. 68.

97. Im Zimmer wie im hohen Saal.

Title: An Angelica Catalani.

Date: August 14, 1818.

Text: JA III, 143 and 339; DA xv, 197.

Group: An Personen.

Comment: From the same occasional group as No. 19. For further references in Goethe's work to the renowned soprano Angelica Catalani, cf. the indices in WA and ZG. About the singer herself, cf. the standard dictionaries of music.

98. In grossen Städten lernen früh.

Title: Kinderverstand.

Date: 1768.

Text: JA III, 213 and 363; FA II, 360 and 485; DA XIV, 67; DJG I, 355, and VI, 71.

Group: Neue Lieder.

Comment: The *Neue Lieder in Melodien gesetzt von B. Th. Breitkopf* were the first collection of Goethe's poetry to appear in print (October, 1769). Modestly, the name of the poet does not appear on the title page nor anywhere else in the volume. Nevertheless, it is significant of his future poetic writings that Goethe's first publication brought together the sister arts of poetry and music. For an evaluation of Breitkopf as a composer, cf. Max Friedländer's comments (SchGG XI, 130), Albert Köster's essay accompanying the facsimile edition of the *Neue Lieder*

³³ Cf. p. 20 f.

(Leipzig, 1906), and the other literature listed by Ewald Boucke (FA II, 485). Cf. also the reprint, mentioned s. v. No. 101.

"In grossen Städten lernen früh" is one of Goethe's earliest ballads (cf. No. 72). As Erich Schmidt has shown (GJB III, 322), its cynical attitude is obviously derived from fashionable trifles of the day. The rhythmical pattern of Goethe's stanza is 4-3-4-3 [-3-3] -4-4-3, i.e., a ballad quatrain at the beginning and the familiar three-line extension at the end. Two lines of three stresses each are inserted in the middle. So far, no metrical model has been found.

99. Ist Konkordat und Kirchenplan.

Title: none.

Date: 1823-1828.

Text: JA IV, 126 and 308; DA XV, 399.

Group: Zahme Xenien, Buch IX.

Comment: Occasional and gnomic poetry of the "Zahme Xenien" (cf. No. 22).

100. Johannisfeuer sei unverwehrt.

Title: none.

Date: June 23, 1804.

Text: JA IV, 80 and 290; FA II, 234 and 460; DA XIV, 525.

Group: Zahme Xenien, Buch V.

Comment: An occasional poem, improvised on St. John's Eve (June 23rd) and later incorporated into the gnomic poetry of the "Zahme Xenien" (cf. No. 22). From the time of pre-Christian celebrations of the summer solstice (cf. No. 29) the tradition of St. John's Eve has maintained its hold upon peoples into our own time. Its manifestations in the worship of nature in defiance of convention appear literally all over the map. Most familiar instances to the Western world are Shakespeare's *Midsummer Night's Dream* and Scott's *Eve of St. John*, the *Johannisnacht* episode in Wagner's *Meistersinger*, Gogol's *Eve of St. John* and Stravinski's *Petrouchka* (cf. *Notes of the Music Library Association* II [1945], p. 99). If one is also to recognize the custom of lighting bonfires on the hilltops of Vermont on June 23rd, then the universality of merrymaking when nature is at the peak of her fertility is beyond question.

To Goethe this ballad improvisation was a symbol of nature eternally reborn (cf. B III, 323; also FA XVIII, 345). The folk tone of the ballads was the perfect rhythmical expression for a potent folk tradition.

101. Jüngst schlich ich meinem Mädgen nach.

Title: Das Schreien.

Date: 1766-1767.

Text: JA III, 206 and 360; FA II, 354 and 484; DA XI, 203; DJG I, 236, and VI, 37. Cf. also DJG I, 246, and VI, 44. Cf. also JA III, 212 and 363; FA II, 359 and 485; DJG I, 352 and VI, 68.

Group: (Liederbuch) Annette.

Printed Source: A poem by Christian Felix Weisse, reprinted in Martin Sommerfeld's *Goethe*, Leiden, 1935:

Ich war bei Chloen ganz allein,
Und küssen wollt ich sie.
Jedoch sie sprach: sie würde schrein,
Es sei vergebne Mühl!

Classification: Rhythmical Parody.

Comment: Again one of Goethe's earliest ballads from his student days in Leipzig (cf. Nos. 72, 98). It bears the subtitle, "Nach dem Italienischen" (after the Italian), and for a long time commentators were mystified by this remark (JA III, 360; DJG VI, 37). Actually, as Sommerfeld has shown, the lyric is a parody, in rhythm and content, of Weisse's little poem. Weisse was less distinguished than either Wieland or Gleim, the other German mentors of Goethe's

Anacreontic poetry (cf. No. 72). However, as a stepping stone in the poet's development, he cannot be ignored.

Goethe revised the poem later and included it in the *Neue Lieder* of 1769 (cf. No. 98). A variant of this revision will be found DJG I, 246. Breitkopf's composition from the *Neue Lieder* is reprinted SchGG XI, p. 3; also in *Goethes Leipziger Liederbuch... neu bearbeitet von Günther Raphael*, Leipzig, n. d. [1932], p. 9.

102. Kann die Vorsicht grösser sein.

Title: none.

Date: 1823–1828.

Text: JA IV, 119; DA XV, 394.

Group: Zahme Xenien, Buch VIII.

Comment: Gnostic poetry of the "Zahme Xenien" (cf. No. 22).

103. Liebe Mutter, es wird zu arg.

Title: none.

Date: 1815–1818.

Text: JA III, 143 and 339; DA XV, 185.

Group: An Personen.

Comment: An occasional poem from the same group as No. 19. Probably for Goethe's daughter-in-law.

104. Mag jener dunkelhafte Mann.

Title: none.

Date: 1775.

Text: JA XXIV, 174; FA XVI, 139 and 563; DA XIV, 158; DJG V, 33, and VI, 447.

Group: Lyric from *Dichtung und Wahrheit*.

Comment: Occasional and invective poem against Nicolai's *Freuden des jungen Werther* (cf. No. 37). This lyric is in regular ballad quatrains of the pattern 4–3–4–3 (cf. No. 65). Another ballad improvisation on the same subject, "Ein junger Mensch, ich weiss nicht, wie," starts out with two three-line units of the form 4–4–3, but continues in lines of four stresses.

105. Man läuft, man drängt, man reisst mich mit!

Title: none.

Date: May, 1782.

Text: JA II, 187 and 331; DA XIV, 239; Charlotte I, 455 and 643.

Group: Epigrammatisch.

Comment: An occasional poem from the same group as No. 21.

106. Mein altes Evangelium.

Title: Sendschreiben.

Date: 1774.

Text: JA II, 105 and 304; FA II, 21 and 422; DA XIV, 154.

Group: Kunst.

Comment: From the same group as Nos. 17, 40, 86. Another expression of the artistic creed of the young Goethe. The first twelve lines originally belonged to No. 17 and are in ballad quatrains. The remainder (lines 13–42) is cast in the *Knittelvers* of Hans Sachs. The *Knittelvers* proceeds in lines of four stresses, but does so with more irregularity and flexibility than the fashionable songs of the eighteenth century which were in the rhythm 4–4. Bismarck's "Lalage" and Goethe's "Veilchen" (cf. No. 65) are instances of the latter, while examples of the more irregular *Knittelvers* will be found in Goethe's "Es hatt' ein Knab eine Taube Zart" (No. 68) and "Zwischen Lavater und Basedow" (referred to s. v. No. 84). In both of these poems, as in the present lyric, Goethe switches from ballad quatrains to *Knittelvers*. (For a further discussion of *Knittelvers* cf. *Germanic Review* XX [1945], p. 243.)

107. *Memento mori!* gibts genug.

Title: Schwebender Genius über der Erdkugel.

Date: 1825–1826.

Text: JA II, 127 and 310; DA xv, 346.

Group: Kunst.

Comment: Gnostic poetry (cf. Nos. 20 and 22).

108. Nehmt nur mein Leben hin in Bausch.

Title: none.

Date: 1823–1827.

Text: JA IV, 72 and 286; FA II, 226 and 458; DA xv, 325.

Group: Zahme Xenien, Buch IV.

Comment: Gnostic poetry of the "Zahme Xenien" (cf. No. 22).

109. Nicht Augenblicke steh ich still.

Title: none.

Date: 1823–1828.

Text: JA IV, 102; DA xv, 417.

Group: Zahme Xenien, Buch VII.

Comment: Gnostic poetry of the "Zahme Xenien" (cf. No. 22).

110. Nur fort, du braune Hexe, fort!

Title: Der Müllerin Reue.

Date: August–September, 1797.

Text: JA I, 125 and 342; FA I, 106 and 364; DA XIV, 448.

Group: Balladen.

Comment: Shortly after Goethe had heard Paesiello's comic opera *Die Müllerin*, he wrote a trilogy of miller ballads (cf. B IV, 398) in an endeavor to establish dialogues in song form as a poetic genre (cf. Schiller I, 426.) Ballad rhythms occur in each of the three lyrics, either as simple quatrains (4-3-4-3) or as modifications of the seven-line stanza 4-3-4-3-4-4-3 (cf. Nos. 65 and 42). The first song of the trilogy concludes with a quatrain (JA I, 120, lines 29–32); the second lyric shortens the seven-line stanza to the design 4-1-4-1-4-4 (JA I, 120–122); and the present ballad which concludes the trilogy conforms to the popular pattern exactly, except that it shortens the fourth line: 4-3-4-2-4-4-3.

O Vater alles wahren Sinns.

Cf. No. 52.

111. O wären wir weiter, o wär ich zu Haus!

Title: Der getreue Eckart.

Date: April 17, 1813.

Text: JA I, 133 and 344; FA I, 113 and 364; DA XIV, 627.

Group: Balladen.

Comment: One of the six ballads, written in the year 1813. For a discussion of the meaning of the ballads of that year for the poet's development, cf. No. 42 (also Nos. 7, 71, 87, 90). The metrical pattern is 4-4-3-4-4-3 as with Nos. 87 and 90. Concerning the origin and background of this ballad, cf. our account of the three Easter days of 1813, s. v. No. 87. For older accounts of the Eckart-saga, cf. GJB IX, 235. Apparently Goethe's secretary John offered the poet a local variant.

Pardonnez-moi! Ihr sehet mich.

Cf. No. 60.

112. Reingewaschen in Lammesblut.

Title: none.

Date: 1820–1822.

Text: JA iv, 152 and 323; DA xv, 258.

Group: Invektiven.

Comment: Occasional poetry from the "Invektiven" (cf. Nos. 16, 18, 37, 64). The metrical pattern is 4-4-3-4-4-3 (cf. No. 65).

113. Seit vielen Jahren hab ich still.

Title: Ins Einzelne.

Date: 1820–1821.

Text: JA ii, 174 and 327; FA ii, 153 and 444; DA xv, 252.

Group: Epigrammatisch.

Comment: Gnostic poetry from the group "Epigrammatisch" (cf. No. 21).

114. Setze mir nicht, du Grobian.

Title: Dem Kellner.

Date: July 1, 1814.

Text: JA v, 98 and 404; FA iii, 106 and 329; DA xv, 41.

Group: West-östlicher Divan, Schenkenbuch.

Comment: One of the earliest ballads of the *Divan* and, like No. 81, a drinking song (cf. JA v, p. xxvii).

115. Sie fährt in alles rasch hinein.

Title: Isis.

Date: 1816.

Text: JA iv, 155 and 325; DA xv, 175.

Group: Invektiven.

Comment: Occasional poetry from the "Invektiven" (cf. No. 16).

116. Sie haben wegen der Trunkenheit.

Title: none.

Date: September 29, 1815.

Text: JA v, 98 and 404; FA iii, 107 and 329; DA xv, 132.

Group: West-östlicher Divan, Schenkenbuch.

Comment: Another ballad from the "Schenkenbuch," in praise of drinking (cf. No. 114). However, unlike Nos. 114 and 81 this is clearly not a song for Zelter's "Liedertafel" or any other social gathering; rather it is a thoughtful and carefully wrought poem in praise of the capacity for enthusiasm. The metrical pattern is that of the ballads, the recurrent rhyme is in imitation of the ghazal-form of Oriental lyrical poetry (cf. No. 30).

117. Sie mältratieren dich spät und früh.

Title: none.

Date: 1823–1827.

Text: JA iv, 80 and 289; FA ii, 233 and 460; DA xv, 367.

Group: Zahme Xenien, Buch v.

Comment: Occasional and gnostic poetry of the "Zahme Xenien" (cf. No. 22).

So rissen wir uns rings herum.

Cf. No. 123.

118. So schliessen wir, dass in die Läng.

Title: none.

Date: 1810-1812.

Text: JA iv, 32 and 270; FA II, 62 and 431; DA xiv, 603.

Group: Sprichwörtlich.

Comment: Gnostic poetry of the group "Sprichwörtlich" (cf. No. 22). This collection of proverbial sayings was published in 1815. After some 600 lines it winds up with three quatrains of which the present is the first: "So schliessen wir..." (Thus we conclude...). Thus, once again, Goethe employed the ballad rhythm with final emphasis (cf. Nos. 45, 77, 90).

119. Thou knowst how happily thy friend.

Title: A Song over the Unconfidence toward Myself. To Dr. Schlosser.

Date: May, 1766.

Text: JA III, 225 and 365; DA xiv, 28; DJG I, 131, and VI, 21.

Comment: This is Goethe's earliest ballad, and by a happy omen it was originally written in the English language. (Goethe was then a student at Leipzig, and not yet seventeen years of age.) In retrospect it thus points symbolically to the importance of the English ballad tradition for Goethe, for Germany, and for European literature.

For the details of the poet's readings in Shakespeare and Young, I refer to DJG where further literature is cited. DJG also offers an accurate reproduction of the young Goethe's English orthography which is surprisingly good. The "Song" survives in a letter of May 11th to his sister Cornelia. It is written entirely in the tongue of Shakespeare, except for an occasional lapse into Italian or French phrases. A postscript reads: "Are they not beautifull, sister? Ho yes! Senza Dubbio."

The Age of Enlightenment was ripe for the unkempt and irrational melancholy of Shakespeare, Percy and Young. Particularly illuminating as to the rôle English poetry played in continental Europe is the paragraph in which Goethe introduced the song to his sister:

"Many time I become a melancholical one. I know not whence it comes. Then I look on every man with a starring owl like countenance. Then I go in woods, to streams, I look on the pyed daisies on the blue violets, I hear the nightingales, the larks, the rooks and daws, the cuckow; And then a darkness comes down my soul, a darkness as thik as fogs in the October are. . . In like a situation of my soul, I make english verses. . . english verses, that a stone would weep. In that moment thou shalt have of them. Think on it sister thou art a happy maiden, to have a brother who makes english ve[r]ses. I pray thee be not haughty thereof."

To the student of poetry and music in Goethe's work the passage abounds in anticipations of the poet's later development, particularly his liking for "darkness" that the German *Sturm und Drang* movement was so eagerly to espouse. Yet, with all due scholarly enthusiasm, interesting and charming as the poem is, great it is not. Goethe did not write great ballads until he met Herder at Strassburg, four and a half years later. But the "Song" remains valuable as an indication of one of the main sources of Goethe's balladry and as proof of the miraculous ease with which his ear caught the music of poetry — in any language. The lines

I hum no supportable tune
I can no poet be

are but one of the hundreds of instances in which poetry is interpreted in musical terms. To this mode of interpretation Goethe remained true until the end of his life when he wrote to Wilhelm Humboldt (sixty-six years later) that in his *Faust* the conscious and the unconscious intertwined as in a musical score.

120. Und frische Nahrung, neues Blut.

Title: Auf dem See.

Date: June 15, 1775.

Text: JA I, 50 and 318; FA I, 41 and 357; DA xiv, 164.

Group: Lieder.

Comment: These are again ballad quatrains improvised during a boat trip on the Lake of Zurich in the course of the rhyming game of *bouts rimés*; cf. "Geistesgruss" (No. 84). The almost identical circumstances under which both "Auf dem See" and "Geistesgruss" were written are discussed in the commentary to the latter poem. The main sources for "Auf dem See" are DJG vi, 483–485, and SchGG xxii, plate 13.

Goethe started the rhyming game with a trochaic quatrain of the pattern 4–4–4–4 (numerals indicate stresses per line; cf. No. 65). The manuscript then made the rounds among the other writers and musicians in the boat. Five of the poet's companions switched from trochaic to iambic rhythm, still of the design 4–4–4–4, and only the composer Kayser followed Goethe's trochaic model. When the notebook returned to Goethe, he at first accepted the iambic scansion that had prevailed in the rather insignificant *bouts rimés* written so far. However, as in "Geistesgruss," he modified the design from 4–4 to 4–3 thus arriving at the traditional ballad meter of which he was so fond. In that rhythm he wrote two quatrains which expressed his feeling of oneness with the universe and at the same time conveyed a sense of the motion of the rocking boat. (Parenthetically it should be noted that the original wording of the first two lines, "Ich saug an meiner Nabelschnur // Nun Nahrung aus der Welt" [At my navel chord I suck fresh food from the world], loses in spontaneity what it gains in polish in the final version.) An abrupt change of thought is reflected in an equally sudden change of meter when, after these first eight lines, Goethe speaks of his love for Lili in the trochaic stanza in which he opened the rhyming game. The rare mastery by which the poet conveyed his emotions through the rhythm and other means of the music of the language has elicited the admiration of some of our most sensitive critics.³⁴

The poem merits a more prolonged consideration but, unfortunately, the complexity of Goethe's intense feeling for Lili (to which reference is made in our comment on "Im Felde," No. 95), and the subtlety of the rhythmic and melodic means of language is such, that an adequate discussion would go beyond the confines of this study.

121. Und sollst auch du und du und du.

Title: none.

Date: 1814–1815.

Text: JA iv, 33 and 271; FA ii, 191 and 450; DA xv, 102.

Group: *Zahme Xenien*, Buch i.

Comment: Gnostic poetry of the "Zahme Xenien" (cf. No. 22). This is one of the Quatrains which open the collection (cf. No. 89).

122. Und wenn er ganz gewaltig niest.

Title: none.

Date: 1823–1827.

Text: JA iv, 68 and 258; FA ii, 222 and 458; DA xv, 322.

Group: *Zahme Xenien*, Buch iv.

Comment: Gnostic poetry of the "Zahme Xenien" (cf. No. 22). The metrical pattern is 4–4–3–4–4–3 (cf. Nos. 65 and 111).

123. Verflucht sei, wer nach falschem Rat.

Title: Epimenides' Erwachen, letzte Strophe.

Date: 1815 or afterwards.

Text: JA iv, 131 and 311; WA v, part i, p. 147.

Group: *Zahme Xenien*, Buch ix.

Comment: The rejuvenation of Goethe's muse which began in 1813 and which was reflected in his return to the popular tone of balladry is discussed in our comment to No. 42. Reference is also made there to the final chorus of the drama *Des Epimenides Erwachen*, cast in

³⁴ Cf. Oskar Walzel, *Gehalt und Gestalt*, Berlin, 1923, p. 238.

ballad quatrains. This chorus, "So rissen wir uns rings herum," gave Goethe an opportunity to address his nation, at the conclusion of a patriotic play, with rousing strains that were both popular and occasional. (For the importance of the "occasional" elements in the poet's lyrics, cf. No. 16; for Goethe's technique of reserving a significant message for the conclusion of a work, cf. No. 90.) For such an event it was natural enough to write verses that would fit an existing and therefore presumably known tune. And indeed, the stage remark for the conclusion of *Epimenides* reads: "Great picturesque group at the end. Final chorus after the given melody" (nach der gegebenen Melodie). (Cf. WA xvi, 516, and FA viii, 606.) "So rissen wir," then, is a parody in which the poet expresses his joy over his country's liberation after the Napoleonic wars. Its strains are popular and confident, and one observer went so far as to suggest that the last stanza be adopted as the German national anthem (FA viii, 607).

When the unproductive and selfish bickerings of the Congress of Vienna destroyed the hope of freedom which Goethe had cherished along with his nation and the rest of Europe, he bitterly returned to the ballad tune and to the faith of the final chorus from *Des Epimenides Erwachen* and created a parody of the parody, entitling it "Epimenides' Erwachen, letzte Strophe" (Epimenides' Awakening, last stanza). In it he castigated the Germans for practicing might as against right, just as Napoleon had done. These disenchanting lines were published posthumously in the ninth book of the "Zahme Xenien" (cf. No. 22).

124. Verliehet ihr den goldnen Kranz.

Title: An die Frankfurter Freunde.

Date: November 12, 1825.

Text: JA iii, 156 and 344; DA xv, 225.

Group: An Personen.

Comment: An occasional poem from the same group as No. 19. There is some dispute between the editors of DA, JA and WA as to the date of the lyric, but the suppositions of JA seem most reasonable.

125. Verstanden hat er vieles recht.

Title: Grabschrift, gesetzt von A. v. J.

Date: 1823-1828.

Text: JA iv, 135 and 312; DA xv, 405.

Group: Zahme Xenien, Buch ix.

Comment: Gnostic poetry of the "Zahme Xenien" (cf. No. 22). The last of the four quatrains which conclude the ninth book of the collection (cf. No. 45).

126. Verwandte sind sie von Natur.

Title: none.

Date: 1823-1828.

Text: JA iv, 155 and 325; DA xv, 344.

Group: Invektiven.

Comment: Invective poem (cf. No. 16) against Wolfgang Menzel, the successor of Müllner (cf. No. 64) as editor of the *Literaturblatt*.

127. Verwünschter weiss ich nichts im Krieg.

Title: Kriegsglück.

Date: February 14, 1814.

Text: JA i, 85 and 331; FA i, 71 and 361; DA xv, 14.

Group: Gesellige Lieder.

Comment: Another merry, improvisatory song from the "Gesellige Lieder" (cf. Nos. 81, 87).

128. Verzeiht einmal dem raschen Wort.

Title: none.

Date: 1814–1815.

Text: JA iv, 34 and 271; FA ii, 191 and 450; DA xv, 102.

Group: Zahme Xenien, Buch i.

Comment: Gnostic poetry of the "Zahme Xenien" (cf. No. 22). This is one of the quatrains which open the collection (cf. Nos. 89, 121).

129. Vier Tieren auch verheissen war.

Title: Begünstigte Tiere.

Date: February 22, 1815.

Text: JA v, 125 and 420; FA iii, 130 and 336; DA xv, 82.

Group: West-östlicher Divan, Buch des Paradieses.

Comment: Another ballad from the West-Eastern *Divan* (cf. No. 30). Concerning the details of Goethe's Oriental models for this lyric, cf. the commentaries of JA and FA.

Vom Vater hab ich die Statur.

Cf. No. 77.

130. Von Osten will das holde Licht.

Title: Dem 30. Januar 18 —.

Date: January 30, 1814.

Text: JA iii, 6 and 286; FA ii, 254 and 464; DA xv, 12.

Group: Inschriften, Denk- und Sende-Blätter.

Comment: An occasional ballad quatrain from the same group as No. 57, improvised on the occasion of a visit of the Russian Empress at Weimar.

131. Von Sängern hat man viel erzählt.

Title: Dank des Sängers.

Date: December 29, 1815.

Text JA ii, 234 and 348; FA ii, 113 and 439; DA xv, 152.

Group: Loge.

Comment: Another ballad improvisation, recited by Goethe's son August before the Freemason Lodge "Amalia" (cf. No. 28; also the literature cited FA ii, 438). The first two stanzas consist of 7 lines each, of the pattern 4-3-4-3-4-4-3 (cf. No. 65). The last stanza of 8 lines consists of two ballad quatrains.

132. Von wem ich es habe, das sag ich euch nicht.

Title: Vor Gericht.

Date: 1778 or earlier.

Text: JA i, 118 and 342; FA i, 100 and 364; DA xiv, 198.

Group: Balladen.

Comment: A ballad with obvious overtones of the folk tradition. The plight of the deserted girl, for instance, is reminiscent of the English and German sources for No. 5.

133. Vor vierzehn Tagen harrten wir.

Title: Feier der Geburtsstunde des Erbprinzen Karl Friedrich, den 15. Februar 1783, gegen Morgen.

Date: February 15, 1783.

Text: JA iii, 97 and 323; DA xiv, 243.

Group: An Personen.

Comment: An occasional lyric from the same group as No. 19.

134. Voss *contra* Stolberg! ein Prozess.

Title: none.

Date: 1819–1820.

Text: JA iv, 149 and 321; DA xv, 222.

Group: Invektiven.

Comment: An invective and occasional poem from the same group as No. 16. Regarding the topical occasion, cf. *Journal of English and Germanic Philology* L (1951), p. 53.

135. Wann wird der Herr seine Freunde sehen.

Title: none.

Date: 1823–1827.

Text: JA iv, 63; FA II, 217 and 457; DA xv, 317.

Group: Zahme Xenien, Buch iv.

Comment: Gnostic poetry of the "Zahme Xenien" (cf. No. 22).

136. War schöner als der schönste Tag.

Title: none.

Date: 1827.

Text: JA II, 266 and 361; DA xv, 410.

Group: Chinesisch-Deutsche Jahres- und Tageszeiten.

Comment: Another lyric, in two ballad quatrains, from the same group as 'Der Kuckuck wie die Nachtigall' (cf. our comment s. v. No. 38).

137. Warum willst du das junge Blut.

Title: none.

Date: 1823–1827.

Text: JA iv, 64 and 283; FA II, 218 and 457; DA xv, 318.

Group: Zahme Xenien, Buch iv.

Comment: Gnostic poetry of the "Zahme Xenien" (cf. No. 22).

138. Warum willst du dich von uns allen.

Title: none.

Date: 1814–1815.

Text: JA iv, 33 and 271; FA II, 191 and 450; DA xv, 102.

Group: Zahme Xenien, Buch I.

Comment: Gnostic poetry of the "Zahme Xenien" (cf. No. 22). This is one of the quatrains which open the collection (cf. Nos. 89, 121, 128).

139. Was alle wollen, weisst du schon.

Title: An Hafis.

Date: September 11, 1818.

Text: JA v, 23 and 341; FA III, 39 and 301; DA xv, 199.

Group: West-östlicher Divan, Buch Hafis.

Comment: Another ballad from the West-Eastern *Divan* (cf. No. 30). Here Goethe praises his model, Hāfiz, and parodies, in content, several Oriental motives, such as the comparison between the beloved and a cypress tree. But beyond that, "the poem attempts to make an effect analogous to that of the poetry of Hāfiz: its audacity of expression (in grammar as well as in imagery), the flowing transitions, and the formulations of thought are the means of achieving that effect" (Konrad Burdach, JA v, 342).

140. Was brachte Lokman nicht hervor.

Title: none.

Date: 1814.

Text: JA v, 60 and 370; FA III, 72 and 316; DA xv, 29.

Group: West-östlicher Divan, Buch der Sprüche.

Comment: A gnomic ballad quatrain from the West-Eastern *Divan* (cf. No. 30). In content, a parody of several Oriental models, listed in FA.

Was gehst du, schöne Nachbarin.

Cf. No. 13.

141. Was haben wir nicht für Kränze gewonnen.

Title: none.

Date: 1814.

Text: JA iv, 131 and 311; FA VIII, 336 and 598; DA xv, 402.

Group: Zahme Xenien, Buch IX.

Comment: Three ballad quatrains, occasional and gnomic, from the "Zahme Xenien" (cf. No. 22).

142. Was hätte man vom Zeitungstraum.

Title: none.

Date: 1823–1827.

Text: JA iv, 75 and 287; FA II, 228 and 459; DA xv, 327.

Group: Zahme Xenien, Buch IV.

Comment: Gnomic poetry from the "Zahme Xenien" (cf. No. 22).

143. Was hör ich draussen vor dem Tor.

Title: Der Sänger.

Date: 1775–1783.

Text: JA I, 101 and 337; FA I, 85 and 363; DA XIV, 242; cf. also FA x, 208, and FA XI, 138.

Group: Balladen.

Comment: A poem in seven ballad stanzas of the pattern 4-3-4-3-4-4-3 (cf. No. 65). It is one of the lyrics from *Wilhelm Meister* where the old Augustin, accompanying himself on the harp, produces the song from his repertory, as if it were an improvisation. Like so many other sections of the novel, the ballad is autobiographical (cf. the commentaries in JA and FA). The lyric first appeared in print in 1795 when *Wilhelm Meisters Lehrjahre*, Volume I, was published. This first printing of the novel had appended to it several musical settings by Reichardt, among them "Was hör ich." (For later settings by other composers, cf. FA II, 533. For Zelter's criticism of Reichardt and his claim to have restored, in his own composition, the ballad form of the poem, cf. Z I, 35.) In 1806 Goethe included the song in his collected lyrical poetry and with it opened the group "Balladen und Romanzen." When the poet prepared another edition of his works in 1815, the group was simply called "Balladen." A ballad the poem certainly is, clearly intended to be sung, not spoken. Yet the added label "Romanze" points to an emotional and dramatic context that is important for our understanding. (Cf. also No. 160, another song of the old harp-player from *Meister*, with an elaborate exposition of its nature, given in the novel.)

Ignace Feuerlicht (*Journal of English and Germanic Philology* XLVIII [1949], p. 474f.) has recently drawn attention to the remarkable flexibility of the stanza 4-3-4-3-4-4-3 which accommodates such strikingly different ballads as "Der untreue Knabe" (No. 5) and "Der Sänger." Mr. Feuerlicht's bibliographical references to the large literature on ballad meter are unusually full and happily augment the material presented in our commentaries to Nos. 4, 6, 13, 42, 52, 65.

144. Was ist denn Kunst und Altertum.

Title: Kunst und Altertum.

Date: 1823.

Text: JA II, 181 and 329; FA II, 158 and 445; DA xv, 302.

Group: Epigrammatisch.

Comment: Gnostic poetry from the same group as No. 21. The quatrain is occasional in that it served as a motto for an issue of the periodical *Kunst und Altertum*, of which Goethe was editor. The rhyme scheme of the second and fourth lines is obviously derived from the German proverb, "Kunst bringt Günst."

145. Was lassen sie denn übrig zuletzt.

Title: none.

Date: 1820-1822.

Text: JA IV, 61 and 282; FA II, 216 and 456; DA xv, 277.

Group: Zahme Xenien, Buch III.

Comment: Gnostic poetry of the "Zahme Xenien" (cf. No. 22).

146. Was mir in Kopf und Herzen stritt.

Title: none.

Date: 1777.

Text: JA III, 87 and 318; FA II, 371 and 486; DA XIV, 200.

Group: An Personen.

Comment: An occasional poem, written for Charlotte v. Stein, from the same group as No. 19 (cf. Charlotte I, 66 and 572).

147. Was nützt die glühende Natur.

Title: Monolog des Liebhabers.

Date: 1774.

Text: JA II, 105 and 304; FA II, 20 and 423; DA XIV, 138; DJG IV, 163, and VI, 400.

Group: Kunst.

Comment: From the same group as Nos. 17, 40, 86, 106. Another expression in ballad quatrains of the artistic creed of the young Goethe.

148. Was schmückst du die eine Hand denn nun.

Title: none.

Date: 1814.

Text: JA V, 60 and 371; FA III, 72 and 316; DA xv, 29.

Group: West-östlicher Divan, Buch der Sprüche.

Comment: A gnostic ballad quatrain from the West-Eastern *Divan* (cf. No. 30). In content, a parody of a Persian passage from Saadi's *Gulistān*, which Goethe knew in German translations by Olearius (1696) and Herder (1792).

149. Was waren das für schöne Zeiten.

Title: none.

Date: 1823-1828.

Text: JA IV, 107 and 301; DA xv, 388.

Comment: Gnostic poetry of the "Zahme Xenien" (cf. No. 22).

150. Was will von Quedlinburg heraus.

Title: none.

Date: 1821–1822.

Text: JA iv, 150 and 321; DA xv, 259.

Group: Invektiven.

Comment: Invective poem (cf. No. 16) against J. F. W. Pustkuchen who had published, at Quedlinburg in 1821, a travesty of Goethe's novel *Wilhelm Meisters Wanderjahre* under the same title (cf. FA xii, 527f.). The ballad quatrain is related to No. 37 which inveighs against several such mistreatments of the poet's works, amongst them Pustkuchen's *Wanderjahre*.

151. Wen die Dankbarkeit geniert.

Title: none.

Date: 1823–1828.

Text: JA iv, 110 and 302; DA xv, 390.

Comment: Gnostic poetry of the "Zahme Xenien" (cf. No. 22).

152. Wenn dirs in Kopf und Herzen schwirrt.

Title: Das Beste.

Date: 1814–1815.

Text: JA ii, 167 and 323; FA ii, 75 and 433; DA xv, 86.

Group: Epigrammatisch.

Comment: Gnostic poetry from the same group as No. 21.

153. Wenn Phöbus Rosse sich zu schnell.

Title: none.

Date: December 21, 1827.

Text: JA iii, 163 and 349; DA xv, 415.

Group: An Personen.

Comment: Occasional and gnostic poetry (cf. No. 22), improvised at the time of the winter solstice "when Phoebus' steeds descend too quickly." Within two weeks Goethe addressed the timely and gallant verses, in turn, to Klementine von Mandelsloh, Thomas and Jane Carlyle, and Marianne von Willemer.

154. Wenn schönes Mädchen sorgen will.

Title: An Frau [Luise] K[raft] in C[öln]. Erwiderung.

Date: 1830–1831.

Text: JA iv, 152 and 323; DA xv, 436.

Group: Invektiven.

Comment: Occasional and invective poem from the same group as No. 16.

155. Wenn sich lebendig Silber neigt.

Title: none.

Date: July – August, 1823.

Text: JA iii, 18 and 291; FA ii, 266 and 467; DA xv, 307.

Group: Inschriften, Denk- und Sende-Blätter.

Comment: An occasional poem, for Ulrike von Levetzow, from the same group as No. 57. In 1827 Goethe published the present improvisation together with five others written in the same summer, under the collective title "Liebschaft." Half a century later, in her reminiscences, Ulrike protested, with obvious reference to this title: "Keine Liebschaft war es nicht" (Love it was not). Further literature is cited JA iii, 292 (cf. also GJB xxix, 73).

156. Wenn über die ernste Partitur.

Title: An Felix Mendelssohn-Bartholdy.

Date: January 20, 1822.

Text: JA III, 149 and 341; DA xv, 290.

Group: An Personen.

Comment: An occasional poem, for the young composer Mendelssohn, from the same group as No. 19. Rhythmically, the poem adds two iambic lines, of four stresses each, to the conventional ballad quatrain.

The friendship between the old Goethe and the young Mendelssohn is, indeed, a happy chapter in the history of poetry and music. Fortunately, it is amply documented, and the main sources are listed in the bibliography of this study.³⁵ I refer particularly to the book by the composer's son Karl, *Goethe und Felix Mendelssohn-Bartholdy*, which sketches the background of the present improvisation with authority (p. 34 of the English translation) and to G. Selden-Goth's edition of the *Letters* in which the autograph of the poem and the accompanying silhouette by Adele Schopenhauer (the philosopher's sister) are reproduced.

157. Wer etwas taugt, der schweige still.

Title: none.

Date: 1820-1822.

Text: JA iv, 54 and 278; FA II, 209 and 454; DA xv, 271.

Group: Zahme Xenien, Buch III.

Comment: Gnostic poetry of the "Zahme Xenien" (cf. No. 22).

158. Wer hats gewollt? wer hats getan?

Title: none.

Date: 1821.

Text: JA III, 32 and 298; DA xv, 266.

Group: Inschriften, Denk- und Sende-Blätter.

Comment: An occasional quatrain from the same group as No. 57.

159. Wer müht sich wohl im Garten dort.

Title: Zu Thaers Jubelfest. Dem 14. Mai 1824.

Date: March 7, 1824.

Text: JA III, 24 and 295; FA II, 271 and 468; DA xv, 330.

Group: Inschriften, Denk- und Sende-Blätter.

Comment: An occasional poem from the same group as No. 57. It was written for the jubilee of the agricultural reformer Thaer, held in Berlin on May 14, 1824. Goethe mailed the ballad strains to the composer Zelter on March 11 with the remark, "May this song, to be sung by a large number of farmers at the table, inspire you to a merry composition." The lyric, in Zelter's setting, was performed at the jubilee.

160. Wer sich der Einsamkeit ergibt.

Title: Harfenspieler.

Date: Before 1783.

Text: JA II, 87 and 301; FA I, 273 and 380; DA XIV, 227.

Group: Aus Wilhelm Meister.

³⁵ Cf. p. 154.

Comment: A lyric from *Wilhelm Meister* (cf. No. 143). Again the context of the novel is important to an understanding of the song and points to a "Romanze," that is, to a lyric which, in feeling and setting, betrays the attitudes of the early Romantic movement.

In the novel (FA x, 215 and xi, 146) Goethe compared the impact made by the songs of the old harp-player upon Wilhelm Meister with the practices in Herrnhuter (or "Moravian") worship. At these Pietist meetings the liturgist would weave verses of sacred song into his discourse which "lift the soul to where it should take its flight." Then another of the worshippers would "proceed to another melody, with the line of [still] another song. . . thus the related ideas of these songs are induced, but each passage becomes new and individual through the new application, as if invented on the spur of the moment. In such manner, from a known repertory of ideas, songs, and texts, an individual [new] whole is born for this particular community at this moment, and through its enjoyment the members are vivified, strengthened and refreshed."

This, it will be seen, is an articulate exposition of parody and improvisation. Goethe, well familiar from the time of his Frankfurt days with the type of worship he describes, was equally well versed in the art of the old harp-player who, with his "known and unknown songs and passages," fused in Wilhelm's soul "both near and distant emotions, waking and slumbering feelings." The employment of the traditional meters in the lyrics of *Wilhelm Meister* invites, then, the use of well-known songs. And Zelter in his composition (reprinted SchGG xi, 87) followed Goethe's gospel of making new use of old tunes by parodying the first line of the well-known Lutheran hymn: "Wer *nur* den *lieben Gott* lässt *walten*" and applying the melodic fragment to "Wer *sich* der *Einsamkeit* ergibt." (Italics indicate stresses [cf. No. 3].) It is, of course, the strength of the ballad meter, that it permits the intermingling of the sacred and the secular, the drawing of strength from two repertoires (cf. No. 52). The parallelism between Herrnhuter songs and the lyrics of the old harp-player, which Goethe establishes in the prose passages of *Meister* surrounding the lyric, guided the musical practice of Zelter.

The eight-line stanza of the song consists of a ballad quatrain, followed by a quatrain of three-stress lines. The pattern, then, is 4-3-4-3-3-3-3-3. (Numerals indicate stresses per line; cf. No. 65.) In "Wer sich der Einsamkeit ergibt," a melancholy and lonely atmosphere is strongly suggested by way of the music of the language. Each line contains the diphthong "ei" and half of the lines rhyme on "ei." Moreover, in some lines, as in "Recht einsam sein," this diphthong dominates the sound-pattern to an unusual degree, particularly so in the slow tempo demanded by the character of the lyric. In what may be termed a contrapuntal manner, the vowel "a" also weaves through the poem as a secondary element in the design of sonority. By way of contrast, it heightens the monotonous effect of the "ei" sound. Further material concerning these subtle and delicate problems can be found in E. Reinhard, *Zur Wertung der rhythmisch-melodischen Faktoren in der neuhochdeutschen Lyrik*, Leipzig, 1908; in P. Beyer, "Über Vokalklangprobleme und Vokalsymbolismus in der neueren deutschen Lyrik" (*Festschrift für Berthold Litzmann*, Berlin, 1921, p. 132-175, particularly p. 153); in Woldemar Masing, *Sprachliche Musik in Goethes Lyrik*, Strassburg, 1910; and, last but not least, in the many publications of Eduard Sievers that deal with the analysis of sound-patterns.

161. Wer Wissenschaft und Kunst besitzt.

Title: none.

Date: 1823-1828.

Text: JA iv, 125 and 308; DA xv, 398.

Group: Zahme Xenien, Buch ix.

Comment: Gnostic poetry of the "Zahme Xenien" (cf. No. 22).

162. Wie doch, betrieugerischer Wicht.

Title: none.

Date: 1814-1815.

Text: JA iv, 38 and 273; FA ii, 195 and 451; DA xv, 106.

Group: Zahme Xenien, Buch i.

Comment: Gnostic poetry of the "Zahme Xenien" (cf. No. 22).

163. Wie kann sich aber Hans von Eyck.

Title: Modernes.

Date: 1823–1827.

Text: JA II, 113 and 307; FA II, 141 and 443; DA xv, 356.

Group: Kunst.

Comment: Gnomie poetry (cf. No. 22) in which a ballad quatrain, 4–3–4–3, is followed by a quatrain of the pattern 4–4–4–4 (numerals indicate stresses per line; cf. No. 65). The artistic creed, expressed here, is considerably more mellow and all-embracing than in Nos. 17, 40, 86, and 106 from the same group.

164. Wie kommst, dass du so traurig bist.

Title: Trost in Tränen.

Date: 1803.

Text: JA I, 56 and 320; FA I, 46 and 358; DA xiv, 522.

Group: Lieder.

Printed Sources: (1) "Wie kommst, dass du so traurig bist" from C. F. Nicolai's *Ein feyner, kleiner Almanach*, 2 vols., Berlin, 1777–1778. (Reprinted in *Berliner Neudrucke*, vol. II, Berlin, 1888. The song will be found p. 21f.)

(2) "Wie kommst, dass du so traurig bist" from C. F. Nicolai's *Liebe und Treue*, 1800. (Reprinted in L. Erk-F. M. Böhme, *Deutscher Liederhort*, 3 vols. Leipzig, 1893–1894. The song will be found in vol. II, p. 357, followed by a valuable commentary and two other versions of the folk song.)

Classification: Folk Song Parody.

Comment: One of the parodies from the *Taschenbuch auf das Jahr 1804*.³⁶ Goethe's dependence on his folk-song model is pronounced in the first six lines of the text as will be seen from the following quotations of the first two ballad quatrains from Nicolai's *Almanach* and Goethe's *Taschenbuch*.

NICOLAI

Wie kommst, dass du so traurig bist
Und gar nicht einmal lachst,
Ich seh dirs an den Augen an,
Dass du geweinet hast.

Und wenn ich auch geweinet hab,
Was geht es dich denn an,
Ich wein, dass du es weisst, um Freud,
Die mir nicht werden kann.

GOETHE

Wie kommst, dass du so traurig bist,
Da alles froh erscheint?
Man sieht dirs an den Augen an,
Gewiss, du hast geweint.

Und hab ich einsam auch geweint,
So ists mein eigner Schmerz,
Und Tränen fliessen gar so süß,
Erleichtern mir das Herz.

The text is the same in both sources (1) and (2). The tunes, however, are not alike. For Nicolai's *Almanach* Reichardt had composed one melody (cf. Erk-Böhme, op. cit., v. I, p. XLIII, and v. II, p. 358). Twelve years later he employed a popular Swiss tune (reprinted Erk-Böhme, op. cit., v. II, p. 357), to fit the same words in a musical play. Which of the two melodies Goethe had in mind, I have not been able to establish so far. Reichardt supplied still a third musical setting, which fits the ballad meter, when he composed Goethe's parody (reprinted SchGG xxxi, 37; for an interesting comparison with Brahms' setting, cf. also p. 204, 229, 243). Undoubtedly, the poet would have approved the employment of any one of the three tunes. In his review (JA xxxvi, 248) of the folk-song collection *Des Knaben Wunderhorn* he wrote: "Would that this volume lay on the piano of a lover or master of music so that the songs [i.e., texts of songs] contained therein would receive their due either from known, traditional melodies,

³⁶ Cf. p. 80 ff.

or from suitable tunes fitted to them, or — God willing — so that they may bring forth new, significant melodies.”

Goethe's folk-song model boasts an old tradition and has survived well. A variant of it is recorded as early as 1613 (Erk-Böhme, op. cit., v. II, p. 358) and the editors of *Des Knaben Wunderhorn* included it in their third volume. The collection of Erk-Böhme records several other variants, popular throughout the nineteenth century.

165. Wir litten schon durch Kotzebue.

Title: none.

Date: 1818–1819.

Text: JA iv, 148 and 320; DA xv, 207.

Group: Invektiven.

Comment: Invective poem (cf. No. 16) against Adolf Müllner and a companion piece to No. 64, opening with a thrust at the equally disliked Kotzebue.

166. Wir reiten in die Kreuz und Quer.

Title: Kläffer.

Date: 1814–1815.

Text: JA II, 137 and 312; FA II, 31 and 425; DA xv, 91.

Group: Parabolisch.

Comment: An occasional and gnomic poem from the same group as Nos. 24, 39, 68. Probably directed against G. Merkel, a brother-in-arms of Kotzebue, cf. No. 165.

167. Wir singen und sagen vom Grafen so gern.

Title: Hochzeitslied.

Date: 1802.

Text: JA I, 112 and 340; FA I, 95 and 364; DA xiv, 500.

Group: Balladen.

Comment: One of the songs from the *Taschenbuch auf das Jahr 1804*, that originated during the days of the *cour d'amour* in Weimar.³⁷ In content, a parody of several old legends, recorded by Johannes Praetorius in the seventeenth and by the brothers Grimm in the nineteenth century (cf. GJB ix, 234). The material for this song occupied Goethe's mind for some forty years before he completed it. In an autobiographical passage (DA xvi, 51, or FA xvi, 352) he instances the "Hochzeitslied" as one of his ballads that profited from such a prolonged remodeling.

The stanza of the song consists of nine lines and follows the design 4-3-4-3-4-4-4-3-3 (numerals indicate stresses per line; cf. No. 65). This stanza is an extension of the conventional 4-3-4-3 or 4-3-4-3-4-4-3 patterns. It differs from the traditional German and English ballads in that there are usually two unaccented syllables between the stresses instead of one, which makes the scansion anapestic rather than iambic. However, most ballad tunes will easily accommodate that metrical feature. One needs only to compare two early nineteenth-century settings of Goethe's "Hochzeitslied," one in 4/4 and one in 6/8 time, with traditional ballad tunes in those two standard time signatures. The music example from No. 9, giving both a 4/4 and a 6/8 melody for an iambic text will serve as a convenient basis of comparison. In a musical setting such as that by Loewe (SchGG xxxi, 119) the 4/4 rhythm fits the anapests of the "Hochzeitslied," as well as the tune of the upper staves of No. 9 accommodates its iambic words. Loewe simply employs two quick, unaccented notes which, together, last as long as one unaccented note in No. 9 or in any other iambic ballad in even time signature (e.g., No. 13). Either text could be sung to either melody. If, on the other hand, a composer were to set "Hochzeitslied" in 6/8 time, as Zelter did (SchGG xxxi, 236), his tune would be identical, in its rhythmic struc-

³⁷ Cf. p. 8 and 13.

ture, with such ballad tunes as are exemplified in the lower staves of No. 9 for, again, four syllables in Zelter's music last as long as six syllables in the melody of Anna Amalia. In other words, the "Hochzeitslied" can be sung to any traditional ballad tune with such slight adaptations as may be necessary to accommodate extra syllables in our hymnals or in the translations of arias and songs from one language to another. In analyzing the structure of a song, it is more important to consider the number of stresses in each line of verse and in the corresponding portion of the melody to which the verse is sung, than to count the number of syllables.

From its inception, the "Hochzeitslied" was intended for actual musical performance, as were the other songs from the *Taschenbuch auf das Jahr 1804* (cf. Z I, 25, 30 and 36; Bode I, 289). Its first line emphasizes the union of poetry and music, for "singen und sagen" (sing and speak) was a motto much and proudly used by German bards through the centuries.

168. Wir sollten denn doch auch einmal.

Title: Journal der Moden.

Date: 1814.

Text: JA iv, 141 and 316; DA xv, 9.

Group: Invektiven.

Comment: An occasional and invective poem from the same group as No. 16.

169. Wirst nicht bei jedem Wanderschritt.

Title: none.

Date: 1823-1828.

Text: JA iv, 103 and 299; DA xv, 385.

Group: Zahme Xenien, Buch vi.

Comment: Gnostic poetry of the "Zahme Xenien" (cf. No. 22).

170. X hat sich nie des Wahren beflissen.

Title: none.

Date: 1820-1821.

Text: JA iv, 51 and 277; FA II, 206 and 454; DA xv, 247.

Group: Zahme Xenien, Buch II.

Comment: Occasional and gnostic poetry from the "Zahme Xenien" (cf. No. 22).

171. Zerbrach einmal eine schöne Schal.

Title: Wunderglaube.

Date: 1814-1815.

Text: JA v, 107 and 408; FA III, 115 and 331; DA xv, 79.

Group: West-östlicher Divan, Buch der Parabeln.

Comment: Gnostic poetry of the West-Eastern *Divan* and, like No. 30, in content a parody of a passage from Chardin's *Voyage en Perse*.

172. Zu Ephesus ein Goldschmied sass.

Title: Gross ist die Diana der Epheser. Apostelgeschichte 19, 39.

Date: 1812.

Text: JA II, 109 and 305; FA II, 24 and 423; DA XIV, 605.

Group: Kunst.

Comment: An occasional and gnostic poem (cf. No. 22), written as a reply to F. H. Jacobi's *Von den göttlichen Dingen und ihrer Offenbarung* (Of Divine Matters and their Revelation) which had appeared the preceding year. Goethe and Jacobi had grown apart since

the days of their friendship in the 1770s, and the poet apparently felt the need to reaffirm his own creed in matters divine and artistic, and to demand more tolerance on Jacobi's part.

In content, a parody of the incident from the nineteenth chapter of the *Acts of the Apostles* which also (verses 28 and 34) supplied Goethe with his title. Metrically, the poem begins with a ballad quatrain, but continues in *Knittelvers* (as does No. 106 from the same group).

173. Zu Goethes Denkmal was zahlst du jetzt.

Title: none.

Date: 1819.

Text: JA iv, 110 and 302; DA xv, 389.

Group: *Zahme Xenien*, Buch vii.

Comment: Occasional and gnomic poetry from the "Zahme Xenien" and a companion piece to No. 92.

174. Zum Tanze schick ich dir den Strauss.

Title: none.

Date: December 9, 1780.

Text: JA iii, 90 and 321; DA xiv, 221.

Group: *An Personen*.

Comment: An occasional poem, improvised for Charlotte von Stein and sent to her along with a nosegay for a ball (cf. No. 19; also Charlotte I, 292 and 615).

SACRED SONG PARODIES

175. Ach neige.

Title: none.

Date: 1775.

Text: JA xiii, 156 and 323; FA v, 182 and 659.

Group: Lyric from *Faust. Der Tragödie Erster Teil*. Lines 3587–3619.

Comment: Goethe's stage direction that Gretchen, before delivering her prayer, place flowers in the vases which embellish the shrine of the *Mater Dolorosa*, is a strong indication that these verses are a parody of the medieval sequence:

Stabat Mater dolorosa
Juxta crucem lacrimosa,
Dum pendebat filius,
Cuius animam gementem
Contristatam et dolentem
Pertransivit gladius

Indeed, the inception and conclusion of the prayer follow the rhyme scheme of the medieval sequence, namely, a-a-x, b-b-x, etc. Gretchen's supplication begins in groups of three lines — 3587–8–9; 3590–1–2; 3593–4–5 — which any audience familiar with the *Stabat Mater* would interpret as a traditional prayer. But with the intensifying of her emotion, the verse changes and falls into highly individualized stanzas until, in her exhaustion, she returns to the beginning of her incantation. This repetition of the initial triplet re-establishes the form and rhyme scheme of the medieval model.

A familiar chant in the Roman Catholic service, the *Stabat Mater dolorosa* was also known through the polyphonic compositions of Palestrina and Pergolesi. It would seem, however, that Goethe did not follow a musical model but merely organized Gretchen's prayer into groups of three lines and used the rhyme scheme of the Latin sequence without copying its rhythm. The musical and rhythmical freedom of the lyric is evident when an attempt is made to fit it to one

of the traditional melodies for the *Stabat Mater dolorosa*, such as those given in the *Liber Usualis* (Ed. No. 801, Tournai: Desclée, 1934, p. 1634) or *Hymns Ancient and Modern* (rev. ed., London, 1950, p. 143). On the other hand, it is impossible to fit the Latin text to the various musical settings which the *Faust* lyric has received, such as those of Schubert, Loewe (SchGG xxxi, 112), Klein (SchGG xi, 48) and Wagner (*Werke*, Leipzig, cop. 1914, xv, 22).

Even so, there can be no doubt that Goethe wanted to parody the *Stabat Mater dolorosa* and that he wanted his audience to be aware of the model: the relationship between "dolorosa" and "Schmerzenreiche," between "animam . . . pertransivit gladius" and "Das Schwert im Herzen" is too obvious to be ignored. But the two elements which the Latin poem contributed, namely stanza and rhyme scheme, are treated with remarkable independence. The beginning and conclusion of Gretchen's prayer use a recurrent rhyme on every third line (a-a-x, b-b-x, c-c-x, d-d-x). The incantation thus resembles more closely a sequence like *Veni Sancte Spiritus*, for in the *Stabat Mater dolorosa*, the pairs of triplets are joined into a stanza by the rhyme in the third and sixth lines (a-a-x, b-b-x, c-c-y, d-d-y, . . .). Moreover, the pairing of the triplets is obscured in Goethe's parody, sometimes by typographical separation (lines 3587-3589, 3590-3592), sometimes by intervening lines (3593-3595, 3617-3619).

But the double triplet (or sextet) of the model and its rhyme scheme are echoed in the central section of Gretchen's prayer (lines 3596-3601, 3602-3607), where the lyric gradually shifts from traditional to personal expression. The next-to-the-last section (lines 3608-3616) completely abandons any formal resemblance to the well-known sequence, which endows the return of the first triplet at the very end with a strong dramatic and poetic impact.

More than half a century later (probably about 1830) Goethe parodied his own parody. In *Faust. Der Tragödie zweiter Teil* (lines 12069-12075) Gretchen prays from above for Faust's soul. The sorrow of the early scene becomes transformed into the bliss and salvation of the end of the drama. The virgin is now no longer "Schmerzenreiche" (rich in sorrow) but "Strahlenreiche" (rich in radiant light). And with the exception of one interpolated line (12070), the formal scheme follows the Latin model in its organization into pairs of triplets.

Georg Witkowski (*Goethes Faust*, 7th ed., Leipzig, 1924, II, 255) has pointed out that Goethe experimented about this time (1775) with the same stanza in the elegiac lines from the drama, *Claudine von Villa Bella* (DA VII, 496):

O quäle
Deine liebe Seele,
Quäle deine liebe Seele nicht!

Mein Herze
In bangem Schmerze
Mein Herz in bangem Schmerze bricht.

176. Alles vergängliche.

Title: Chorus mysticus.

Date: 1830.

Text: JA xrv, 286 and 405; FA v, 480 and 702.

Group: Lyric from *Faust. Der Tragödie zweiter Teil*. Lines 12104-12111.

Comment: This parody will be discussed in connection with "Christ ist erstanden," No. 177.

177. Christ ist erstanden.

Title: none.

Date: 1801.

Text: JA xii, 32 and 283; FA v, 78 and 643.

Group: Lyric from *Faust. Der Tragödie erster Teil*. Lines 737-741, 749-761, 785-807.

Printed Sources: (1) "Christ ist erstanden," the traditional German Easter song. Its text and melody were available in countless hymn books (*Gesangbücher*) from the sixteenth century

to Goethe's and even our own time. Modern reprints with ample bibliographical and historical information can be found in Johannes Zahn, *Die Melodien der deutschen evangelischen Kirchenlieder*, 6 vols., Gütersloh, 1888-1893, v. 60, no. 8584, and in L. Erk-M. F. Böhme, *Deutscher Liederhort*, 3 vols., Leipzig, 1893-1894, III, 676, no. 1970. For further historical data, cf. also Hanns Teuscher, *Christ ist erstanden. Stilkritische Studie über die mehrstimmigen Bearbeitungen der Weise von den Anfängen bis 1600*, Kassel, 1930.

(2) "Tandem audite me," a Latin hymn of the Renaissance reprinted by August Wilhelm Schlegel and Christian Ludwig Tieck in their *Musen Almanach auf das Jahr 1802*. Later reprints, more easily accessible in American libraries, are: Richard C. Trench, *Sacred Latin Poetry*, London, 1864, p. 249; F. A. March, *Latin Hymns*, New York, 1875, p. 193; Richard Zoozmann, *Laudate Dominum*, Munich, 1928, p. 672. For a further discussion and additional bibliographical references, cf. the remarks of E. Schmidt in JA and R. Petsch in FA; also of Jakob Minor (*Goethes Faust*, 2 vols., Stuttgart, 1901, II, 121), Karl Vossler (JGG xiv, 269), Oskar Walzel (*Zeitschrift für deutsche Philologie*, vol. 64, 1939, p. 97, with a critical evaluation of the work of other scholars, notably Kurt May and Andreas Heusler) and Erich Trunz (*Goethes Faust*, Hamburg, 1949, p. 633).

Comment: Toward the end of his long career, Goethe was in the habit of referring to the completion of *Faust* as the main business ("Hauptgeschäft") of his life. Posterity has concurred in viewing the drama as the core of his poetic achievement on which his position in world literature rests.

The two parts of the tragedy run to over 12,000 lines, and in a work of this length it is to be expected that only certain portions are crowned by the fame and renown that make them well known and loved by a large public. So much of Goethe's achievement rests on his distinction as a lyrical poet, it was unavoidable that the lyrics in *Faust* should be widely reprinted out of context. Much as the student of Goethe may resent such arbitrary excerpting, one cannot censor public taste for concentrating upon the songs which, in effect, accompany Faust's evolution from beginning to end and into which the poet has distilled so much of the dramatic and philosophical essence of the entire work.

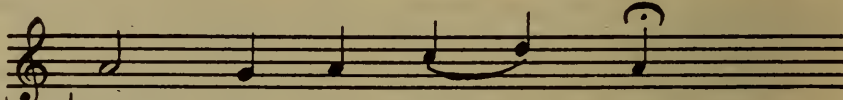
It is typical of Goethe's larger productions (cf. No. 77) and, indeed, of German poetry altogether, that a careful expression of an important message be reserved for the very end of a work. And it is characteristic, in view of the importance of music for Goethe's *œuvre*, that the "main business" of his life should conclude with a song. Commentators and students soon realized that the rhythm of the "Chorus Mysticus" (No. 176) which spells Faust's final redemption, harks back, with deliberate intent, to the Easter chorus (No. 177) which saves Faust from suicide in the first part of the tragedy.

What with the great popularity of the lyrics from *Faust* and the crucial importance of these two choruses for the drama, it is not surprising that students have analyzed these lines time and again. Their meaning, their metrical structure, and their models have been explored in the most minute detail. Consequently, a full discussion of the two parodies must be reserved for another occasion. Space also forbids a discussion of the various musical settings which the two choruses, particularly the "Chorus Mysticus," have received. Indeed, they shed little light on the poetical and musical sources of the poet's inspiration, however much they may reveal concerning the nature and ambitions of German composers in the Romantic era, among them Schumann, Liszt and Mahler.


In order to understand the close relationship which exists between the old Easter hymn "Christ ist erstanden" (Source [1] above and the first text under the accompanying music example) and Goethe's parody which has the identical first line (third text under the accompanying music example) we must consult the music of Goethe's model. Even a casual examination of the words would show that the last foot of each line consists of two syllables, i. e., that the last accented syllable is followed by only one unaccented syllable:

Christ ist er-stan-den,
Von der Martern al-le,
Des solln wir alle froh sein,
Christ will unser Trost sein.

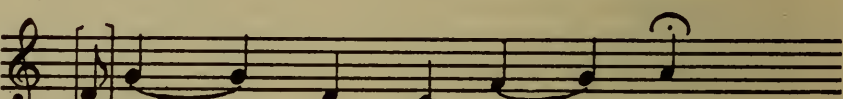
However, the music of the Protestant hymnals shows that in each line the last stressed syllable is sung to two notes, followed by another note for the last, unaccented syllable. Actually, then, two unaccented notes follow the last accented note, and the last foot is musically a complete dactyl of three syllables. Coverdale, the first English translator, sensed this and quite properly



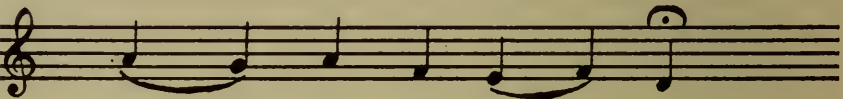
| | | | | | |
|-------------------------------------|--------|-----|-----|----------|------|
| <i>Gesangbuch, Wittenberg, 1535</i> | Christ | ist | er- | stan- | den, |
| <i>Tr. Coverdale, before 1539</i> | Christ | is | now | ris'n a- | gain |
| <i>Goethe</i> | Christ | ist | er- | stan- | den! |
| <i>Tr. Taylor, 1871</i> | Christ | is | a- | ri- | sen! |



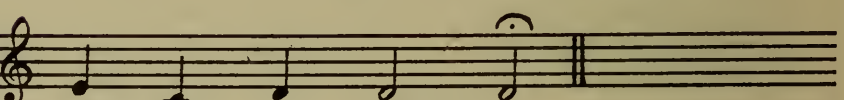
Von der Mar-ter al- le,
From his death and all his pain,
Freu- de dem Sterb-li- chen,
Joy to the mor- tal one,



Des solln wir al- le froh sein,
There-fore will we mer-ry be,
Den die ver-derb-li- chen,
Whom the un- me- ri- ted,



Christ will un- ser Trost sein,
And re-joice with him glad-ly.
Schlei- chen-den, erb- li- chen
Cling- ing, in- he- ri- ted



Ky- ri- e- leis.
Ky- ri- e- lei- son.
Män- gel um- wan- den.
Needs did im- pri- son.

fitted to the tune a text with a complete dactylic close for each line (*Goostly Psalmes and Spirituall Songs*, before 1539, reprinted in the *Publications of the Parker Society*, vol. 14, p. 563; the second text under the accompanying music example):

*Christ is now ris'n a-gain
From his death and all his pain,
Therefore will we mer-ry be,
And rejoice with him glad-ly.*

Goethe's parody which clearly refers to Source (1) as its model, both in the use of the first line and by its liturgical association, treats the tune much as Bishop Miles Coverdale did in the sixteenth century. That is to say, many of the lines come to a close by fitting the tune syllabically:

Sterb-li-chen, ver-derb-li-chen, erb-li-chen.

Bayard Taylor, one of Goethe's best-known American translators, follows the metrical structure of the Easter chorus from *Faust*:

mor-tal one, un-me-rit-ed, in-he-ri-ted.

It was but natural that Goethe should return to the meter of this message of salvation from the first part of the tragedy when he articulated Faust's final redemption. And, indeed, the dactylic structure of the "Chorus Mysticus" (No. 176) is conspicuous. Unlike the Easter chorus, the very first line concludes with a complete dactyl ("Al-les ver-gäng-li-che"), as does also the famous and much-quoted penultimate line: "Das E-wig Weib-li-che."

Some sixty years earlier, Goethe's harmless musical play *Lila* allowed him to experiment on a much simpler plane with a similar dramatic and metrical scheme. The message of *Lila* is epitomized in two dactylic lyrics which bear an unmistakable resemblance to the choruses from *Faust*, though they are lighter in tone and faster in tempo. In a succession of scenes which take the form of a masque, the heroine is restored to sanity by the power of music. Near the beginning of the play (DA VII, 594), as in *Faust*, the message of Lila's salvation is anticipated in a song of dactylic dipody:

GOETHE

*Fei-ger Ge-dan-ken
Bäng-li-ches Schwan-ken,
Wei-bi-sches Za-gen
Ängst-li-ches Kla-gen
Wen-det kein E-lend,
Macht dich nicht frei.*

*Al-len Ge-wal-ten
Zum Trutz sich er-hal-ten,
Nim-mer sich beu-gen,
Kräf-tig sich zei-gen,
Ru-fet die Ar-me
Der Göt-ter her-bei.*

TR. JOHN BERNHOFF

Fears that e'er haunt us,
Cares that e'er daunt us,
Womanly plaining,
Timid refraining
Made us but cowards,
Slaves that obeyed.

Powers resisting,
On right e'er insisting,
Never surrender,
Prove thy defender,
Call to the Gods:
They'll lend thee their aid!

And the final chorus confirms and expands, again as in *Faust*, the same message in the same meter:

*Weg mit den zit-tern-den,
Al-les ver-bit-tern-den
Zwei-feln von hier!
Nur die ver-bün-de-te,
E-wig be-grün-de-te
Won-ne sei dir!*

*Kommt, ihr ent-ron-ne-nen,
Wie-der ge-won-ne-nen
Freu-den, her-an!
Le-bet ihr Se-li-gen,
So die un-zäh-li-gen
Ta-ge fort-an!*

Away with the quivering,
All too embittering
Misgivings — be free!
Bounded in unity,
Meant for eternity,
Bliss be with thee!

Come, o ye passing joys,
New everlastingly,
Come to the fore!
Love, o ye blessed ones,
Countless professed ones
Days evermore!

Of these two lyrics, the second comes even closer to the Easter chorus. Eight of its twelve lines employ a complete dactyl at the end of the rhymed line, whereas in *Faust* six of the seven concluding lines employ rhymes with complete dactyls. The rhyme "sterb-li-chen, ver-derb-li-chen" that figures so prominently in the Easter chorus is anticipated in yet another passage in *Lila* (DA VII, 595). Actually, the early play is a simple *singspiel* which functions in more than one way as a preliminary study for *Faust*. But several sensitive students, including Walzel, have felt that the obvious similarities between the lyrics from *Lila* and *Faust* are offset by important differences: the later verses bespeak a solemn and hymnic ecstasy that transcends the rhythmic verve of the earlier songs. These qualities stem from Source (2), namely, a Latin hymn which complements the models of the Lutheran hymnal and of Goethe's own *Lila*. The discovery of this hymn is largely due to Jacob Minor's investigations.

The critical comments of Minor, Walzel, Heusler and Trunz are listed above under Source (2). Minor speaks of "so-called dactylic dipodies," and, indeed, a distinction between real dactyls and pseudo-dactyls would seem desirable. But such fine points are beyond the scope of this study. Suffice it to say that Source (2) and the choruses from *Faust* have a definite secondary accent on the last syllable of a complete dactylic rhyme. If capital letters were to denote the primary accent and italics the secondary accent the prosodic scheme in the "Chorus Mysticus" could be presented as: un-be-SCHREIB-li-che, WEIB-li-che. This secondary accent on the last syllable adds solemnity to the line, as it does in the Latin models, and to a lesser extent it is even anticipated in *Lila* (ZIT-tern-den, ver-BIT-tern-den; STERB-li-chen, ver-DERB-li-chen). The solemn tone is fully present in Schlegel's free translation of Source (2) and in Goethe's Easter chorus. Whether we call it, with Minor, "so-called dactylic dipodies" or simply "dactyls," the important consideration is the recognition of the tone and its hymnic antecedents. For the sake of brevity and in order to be generally understood, I do not hesitate to call the rhyme "Un-be-schreib-li-che, weib-li-che" dactylic. The same holds true of lines that end with a stressed syllable, i.e., with an incomplete dactyl, to use the conventional terminology. For example, the last lines of the Easter chorus and of the "Chorus Mysticus" are respectively "Euch ist er da" and "Zieht uns hin-an." These are, I think, clearly lines of two dactyls each in which the second foot is incomplete. Heusler scans "Zieht uns hin-an" to indicate the considerable slowing down of tempo and the increase in emphasis, but the sense of the words obviously makes "Zieht" (draws) more important than "uns" (us) and "-an" (up) more than "hin" (-ward). "Zieht uns hin-an," then, or "ZIEHT uns hin-AN," at best, seems more accurate to me, and throughout the present discussion I have spoken of dactylic lines and rhymes with this understanding.

As Walzel has pointed out, the rhythm of Source (2) is comparatively rare in Latin hymnody. The rhyme (or assonance) of three syllables is frequent enough, but the majority of the lines run to more stresses than those in Source (2). It is true, Trunz quotes the beginning of a hymn in honor of Saint Jerome from the fourteenth century which exhibits the same rhythmic structure as Source (2) and the choruses from *Faust*. However, he adduces no evidence to show that Goethe knew the hymn:

Cum dignus gloria
In lectum decedit,
Tunc sapientia
Mirum se prodidit...

On the other hand, biographical considerations make it extremely probable that Goethe knew Source (2) from Schlegel's *Musenalmanach* when he wrote the Easter chorus in 1801. Schlegel taught at the nearby University of Jena from 1796 to 1801, and in those days Goethe warmly encouraged the young Romanticists. In spite of Schiller's critical attitude he performed their plays in Weimar (Schlegel's *Ion* in 1802). It was through Schlegel's *Spanisches Theater* (published in 1803, though received by Goethe in manuscript form in 1802) that the poet came to know so well the dramas of Caldéron and their trochaic measure. It seems unlikely that he would not have known the contents of the *Musenalmanach auf das Jahr 1802* before the volume appeared in print (it was published some time during the second half of 1801). In the last analysis, the internal evidence, the poetic and sonorous similarities, must weigh even more

heavily. Certainly, Goethe knew the Latin hymn when, thirty years later, he brought *Faust* to completion with the "Chorus Mysticus," whose very title suggests the Latin model:

LATIN ORIGINAL

Tandem audite me,
Sionis filiae!
Aegram respicite,
Dilecto dicite,
Amore vulneror,
Amore funeror.

.

.

.

Iam vitae stamina
Rumpe, O anima!
Ignis ascendere
Gestit et tendere
Ad coeli atria:
Haec mea patria!

SCHLEGEL'S GERMAN VERSION

Hört Sionitinnen,
Meine Gespielinnen!
Seht mich mitleidig an.
Saget dem Bräutigam,
Liebe verwunde mich,
Nimmer gesunde ich.

.

.

.

Leih uns des Lebens Schoss,
O Seele, strebend los!
Das Feuer eilt hinauf,
Und nimmer weilt im Lauf
Bis an des Himmels Rand;
Dort ist mein Vaterland!

TR. F. W. S.

Hark, daughters of Zion, look at my misery
Tell the precious one I am wounded with love,
I am ready for the grave with love...
Break the thread of life, o soul!
The flame is willing to ascend and to rise to the
doors of heaven: there is my fatherland!

CHORUS MYSTICUS

Alles Vergängliche
Ist nur ein Gleichnis;
Das Unzulängliche
Hier wird's Ereignis;
Das Unbeschreibliche,
Hier ist's getan;
Das Ewig-Weibliche
Zieht uns hinan.

TR. B. TAYLOR, 1871; REV. F. W. S.

All things transitory
But as symbols are sent:
Earth's insufficiency
Here grows to event
The indescribable,
Here it is done:
Woman-Eternal
Leadeth us on.

178. Die heil'gen drei König' mit ihrem Stern.

Title: Epiphanias.

Date: January, 1781.

Text: JA I, 96 and 335; FA I, 80 and 362; DA XIV, 223.

Group: Gesellige Lieder.

Printed Source: "Die heil'gen drei König' mit ihrem Stern," a German folk song for the feast of Epiphany. One of the earliest recorded publications of text and tune in the *Paderborner Gesangbuch* of 1616; Goethe may have used a reprint of 1778 (cf. JA I, 336); a modern reprint with full bibliography appears in L. Erk-F. M. Böhme, *Deutscher Liederhort*, 3 vols., Leipzig, 1893-1894, III, 112, no. 1196.

Comment: This is a parody both in the original and the later, narrower sense of the word, since Goethe's second line obviously pokes fun at the folk custom which had sunk from a religious

tradition to plain, undisguised begging: "Sie essen, sie trinken, und bezahlen nicht gern" (they eat, they drink, and prefer not to pay). An occasional song (cf. No. 16) for a masqued ball that was held at Weimar on the night of Epiphany in 1781. The actress and composer, Corona Schröter, represented the first king (the twelfth line makes a topical reference to her beauty). The whole song also defends the spontaneity of a folk custom against a strict and unimaginative edict of the local constabulary. For another defense of popular tradition and merrymaking of the young, as opposed to a concern with orderliness on the part of the police (cf. No. 100).

The accompanying music example gives the folk tune and the text of the first stanza in the traditional as well as in Goethe's wording:

Die heil-gen drei Kö-nig mit ih-rem Stern,
Die heil-gen drei Kö-nig mit ih-rem Stern,
Die ka-men her aus Mor-gen-land fern,
Sie es-sen, sie trin-ken, und be-zah-len nicht gern;

Dies wird die letzte Trän nicht sein.
Cf. No. 52.

Es geht eins nach dem andern hin.
Cf. Nos. 67, 179.

Geht einer mit dem andern hin.
Cf. Nos. 75, 179.

179. Ich hab mein Sach auf Nichts gestellt.

Title: Vanitas! vanitatum vanitas!

Date: 1806.

Texts: JA I, 83 and 331; FA I, 70 and 361; DA xiv, 531.

Group: Gesellige Lieder.

Printed Sources: (1) "Es ist auf Erd' kein schwerer Leid'," a secular folk song, of the sixteenth century. The tune was, and has remained, extremely popular. It also served a variety of other texts, among them —

(2) "Es liegt ein Schloss in Österreich," a secular folk song, printed with this melody in the early seventeenth century.

(3) "Ich hab mein Sach Gott heimgestellt," a sacred folk song of the sixteenth century, of which Goethe parodied the first and seventh stanzas. It appears in German hymn collections from the sixteenth century on. In Jos. Clauder's *Psalmodia* . . . , Altenburg, 1627, the German text bears the heading, "to the tune, 'Ich weiss ein Blümlein hübsch und fein,'" i.e., Source (4), and a Latin translation is preceded by the note: "To the tune, 'Es ist auf Erden kein schwerer Leid'n,'" i.e., Source (1).

(4) "Ich weiss ein Blümlein hübsch und fein," another sacred folk song of the sixteenth century.

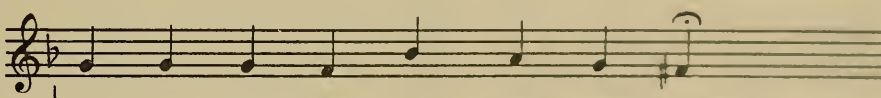
Modern reprints of all four sources, with bibliographical references, will be found in L. Erk-M. F. Böhme, *Deutscher Liederhort*, 3 vols., Leipzig, 1893-1894, II, 558-560; III, 716-

718, 860–862. Cf. also Johannes Zahn, *Die Melodien der deutschen evangelischen Kirchenlieder*, 6 vols., Gütersloh, 1888–1893, I, 445–447; and Karl von Winterfeld, *Der evangelische Kirchengesang* . . . , 3 vols., 1843–1847, I, 52.

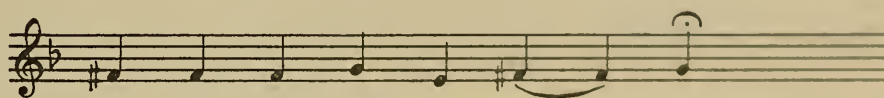
Comment: This popular tune, whose convenient range is encompassed by a mere fifth, has fostered parodies down through the centuries. Sources (1) or (2), or both, are probably derived from an older ballad (cf. Erk-Böhme, op. cit., III, 861) and thus are really new texts to an old tune. Sources (3) and (4) are, in turn, parodies of (1) and (2). According to G. Pfannmüller, Source (3) was known and loved both by Goethe and his mother (*Goethe und das Kirchenlied*, Hamburg, 1924).

Goethe humorously derived from the first stanza a drinking song which, like so many of his parodies, belongs to the group "Gesellige Lieder" (cf. Nos. 81, 87, 127, 178). He also parodied the seventh stanza in Nos. 67 and 75. In the accompanying music example the first stanzas of Goethe's three songs and the two model stanzas of his sacred source are printed under the tune (lines 3–7). The first two lines of text reproduce Sources (2) and (4). For the sake of clarity and brevity, Goethe's main source, i.e., (3), has been labeled "Sacred Song," and sources (2) and (4) "Folk Song I" and "Folk Song II." Actually the distinction between "Folk Song" and "Sacred Song" in the case of sources (4) and (3) is quite tenuous, as is so often the case with songs derived from ballad meter (cf. No. 52).

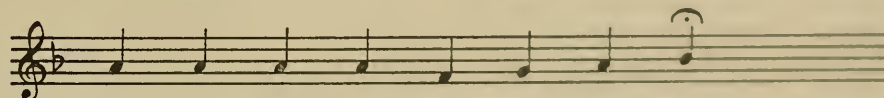
The ballad, "Ich kenn ein Blümlein wunderschön" (No. 88 above) is also possibly derived from Source (4), reproduced as "Folk Song II" in the accompanying music example. The metrical structure of the text of Source (4) is 4-3-4-3-2-3 (numerals indicate stresses per line; cf. No.



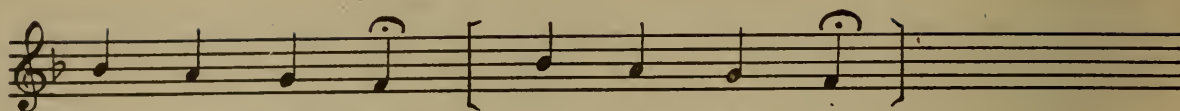
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|---|------|-------|-------|-------|-------|--------|------|------------------|
| <i>Folk Song I</i> | In | Ö- | ster- | reich | da | liegt | ein | Schloss, |
| <i>Folk Song II</i> | Ich | weiss | ein | Blüm- | lein, | hübsch | und | fein, |
| <i>Sacred Song, 1st stanza</i> | Ich | hab | mein | Sach | Gott | heim- | ge- | stellt, |
| <i>Goethe I</i> | Ich | hab | mein | Sach | auf | Nichts | ge- | stellt. Juch-he! |
| <i>Sacred Song, 7th stanza</i> | Man | trägt | eins | nach | dem | an- | dern | hin, |
| <i>Goethe II</i> | Es | geht | eins | nach | dem | an- | dern | hin, |
| <i>Goethe III</i> | Geht | ei- | ner | mit | dem | an- | dern | hin, |



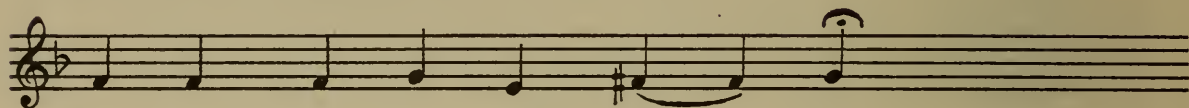
| | | | | | | |
|------|-------|------|------|------|------|----------------|
| Das | ist | ganz | wohl | ge- | bau- | et, |
| Es | tut | mir | wohl | ge- | fal- | len; |
| Er | machs | mit | mir | wies | ihm | ge- |
| | | | | | | fällt. |
| Drum | ists | so | wohl | mir | in | der |
| | | | | | | Welt. Juch-he! |
| Wohl | aus | den | Au- | gen | und | dem |
| | | | | | | Sinn, |
| Und | auch | wohl | vor | dem | an- | dern; |
| Und | auch | wohl | vor | dem | an- | dern; |



| | | | | | | | |
|------|-------|------|-------|------|------|-----|-------|
| Von | Sil- | ber | und | von | ro- | tem | Gold, |
| Es | lie- | bet | mir | im | Her- | zen | mein, |
| Soll | ich | all- | hier | noch | län- | ger | lebn, |
| Und | wer | will | mein | Kam- | ra- | de | sein, |
| Die | Welt | ver- | gis- | set | un- | ser | bald, |
| Drum | lasst | uns | rasch | und | brav | und | kühn, |
| Drum | lasst | uns | treu | und | brav | und | kühn, |



Von ro- tem Gold,
 Das Blü- me-lein,
 Nicht wi- der-strebn,
 Der stoss mit an, der stimm mit ein
 Sei jung oder alt,
 Und brav und kühn,
 Und brav und kühn,



Mit Mar- mor-stein ge- mau- ret.
 Vor an- dern Blüm-lein al- len.
 Seim Willn tu ich mich gar er- gebn.
 Bei die- ser Nei- ge Wein.
 Auch un- ser Eh- ren man-nig-falt.
 Die Le- bens- we- ge wan- dern.
 Die Le- bens- pfa- de wan- dern.

65) and that of Goethe's No. 88 4-3-4-3-4-4-3. Both songs begin with a ballad quatrain and the two opening lines show real similarity:

Folk Song: Ich weiss ein Blüm-lein hübsch und fein;
 Es tut mir wohl ge-fal-len;
Goethe: Ich kenn ein Blüm-lein wun-der-schön
 Und trag dar-nach Ver-lan-gen;

Internal evidence makes it quite plausible, therefore, that No. 88 is derived from (4). But most commentaries, including those in JA and FA, suggest that Goethe's ballad is derived from the song in "Ich weiss ein blaues Blümelein," attributed to Count Johann von Habsburg zu Rapperswyl. It is true that Count Johann's song begins with a similar first line and is related in subject matter. It is also true that Goethe probably read about the song when, on his Swiss journey in 1797, he perused Henricus Ægidius Tschudi's *Chronicon Helveticum*. But this latter work (ed. Joh. Rud. Iselin, Basel, 1734, 2 vols., I, 386, available in the Library of Congress) gives only the first line and does not quote the song *in toto*. We must therefore agree with Erk-Böhme (op. cit., II, 199) that it is farfetched to call Count Johann's little-known song Goethe's model. This is not to say that the tune which Erk-Böhme gives for Count Johann's song (op. cit., II, 198) could not fit Goethe's ballad on purely musical grounds. It can be adapted perfectly by eliminating the sixth line of the original, thus reducing a stanza of eight lines to the seven-line stanza of No. 88.

Some minor accommodations were likewise needed in order to fit No. 179 to the tune of Source (3) (cf. the accompanying music example). Goethe's text is of the structure 4-4-4-4-3. This five-line stanza is modified by the ejaculation "Juchhe" which is inserted after the first and third lines and stands apart, both metrically and typographically. Source (3) is of the pattern 4-4-4-2-4. It becomes necessary, therefore, to repeat the fourth line of the model in order to

accommodate Goethe's four stresses and to sing the last syllable of Goethe's last line to two notes to fit a text of three stresses to a tune of four. Also, the ejaculation "Juchhe" must be improvised at the end of the first and third lines. Spohr's setting (SchGG xi, 125) of Goethe's parody provides a good clue for practical performance, since his descending melodic skip "d"- "g" aptly fits the word "Juch-he" in Goethe's poem, whether sung to the sacred folk song or to Spohr's melody. The composer has caught the structure of the parody quite accurately. "Juch-he" is an addition to the basic pattern of four accents to the line. In the piano accompaniment Spohr also adds another "Juch-he" after the fifth line which expands that line from three to four stresses. In other words, the metrical treatment which Spohr accords Goethe's text is essentially identical with the adaptation Goethe made of the sacred melody. Such coincidences in the specific means of poetry-and-music to bring texts and tunes together bespeak a sturdiness of the oral tradition at the beginning of the nineteenth century which seems absent from the literary and musical works of the foremost creators of later times. It is true, "Ich hab mein Sach auf nichts gestellt" is unabashedly ephemeral, a bit of froth, as the Biblical title "Vanitas! vanitatum vanitas." ironically points up. But the fact remains that in the days of Herder and Goethe, and Scott and Byron, poets still acknowledged and recognized a tradition which nourished their inspiration, whether light or profound.

Another parody of Source (3) has been discovered by Erich Schmidt (GJB iii, 323) in the Austrian comedy repertory. It dates from the second half of the eighteenth century, and it is curious that it anticipates, verbatim, Goethe's first line:

Ich hab mein Sach auf nichts gestellt,
Da kanns mir auch nicht fehlen,
Und wers so macht auf dieser Welt
Dem wird man wenig stehlen.
Guth und Geld macht angst und bang:
Ey so leb ich noch so lang!

This is a six-line stanza of the pattern 4-3-4-3-4-4, to which the well-known tune of Source (3) could easily be adapted. Whether Goethe ever came across this parody we do not know. It is recorded in a manuscript of the eighteenth century in which were collected German arias taken from comedies produced at the Viennese theater. The editor, F. J. Kurz-Bernardon, who was an author, director, and actor as well, is well known to students of Haydn's and Mozart's *Singspiele* (cf. G. Adler, *Handbuch der Musikgeschichte*, 2nd ed., Berlin, 1930, II, 750; Ernst Lert, *Mozart auf dem Theater*, 4th ed., Berlin, 1921, p. 60, *et passim*; WA, v. 53, p. 538).

For an adaptation of Goethe's parody to still another tune, cf. the commentary to No. 211.

Ich kenn ein Blümlein wunderschön.

Cf. Nos. 88, 179.

Ihr lieben Christen allgemein.

Cf. No. 9.

180. Komm, Heiliger Geist, du Schaffender.

Title: Veni Creator Spiritus.

Date: 1820.

Text: JA iii, 275 and 381; DA xi, 221.

Group: none.

Printed Source: The well-known medieval Latin hymn for Whitsuntide, *Veni Creator Spiritus*, available in many modern reprints, such as: *Liber Usualis* (Ed. No. 801, Tournai, 1934, p. 885); F. A. March's *Latin Hymns*, New York, 1875, p. 77; R. C. Trench's *Sacred Latin Poetry*, London, 1864, p. 184.

Comment: The original title was "Appell ans Genie" (Appeal to Genius). This surprisingly unconventional heading indicates the very personal meaning this hymn of the church held for

Goethe. And, indeed, the references to it in his correspondence with Schiller and Zelter, as well as his appraisal of it in his prose works, make clear that the poet's German re-creation was more than a mere translation. It was a new rendering of the lyric which transformed its ecclesiastical meaning into an artistic one. (Cf. Schiller I, 281; Z II, 52, 105, 114; DA XIII, 544.)

The parody is rhythmical rather than musical, and there is no evidence whatsoever that Goethe intended to have his German text sung to the traditional tune (reprinted *Liber Usualis*, Ed. No. 801, Tournai, 1934, p. 885; *Hymns Ancient and Modern, Revised*, London, 1950, p. 198).

181. O Freiheit süß der Presse.

Title: none.

Date: 1816–1821.

Texts: JA IV, 46 and 275; FA II, 203 and 453; DA XV, 245.

Group: Zahme Xenien, Buch II.

Printed Source: The German Christmas song, "In dulci júbilo," whose mixture of Latin and German vernacular is characteristic of macaronic poetry. L. Erk-M. F. Böhme, *Deutscher Liederhort* (Leipzig, 1893–1894, 3 vols., III, 636–639) offers modern reprints of several versions, including a variant of the sixteenth century which has appeared in Protestant hymnals ever since. It is this latter version which is Goethe's model.

Comment: Goethe's fondness for this ever-popular song was undoubtedly enhanced by his mother's preference for it, as well. It continues to be sung at Christmas time to this day, and in English-speaking countries frequently with the text, "Good Christian men, rejoice." Goethe refers to the song not only in the fourth line of this parody but also in his correspondence and his poetry (Marianne 58, 311; DA XIV, 519). The tune is so well known that it is hardly necessary to reproduce it; however, to facilitate an actual vocal performance, both texts are given below, and accents are indicated by italics:

In *dul-ci iu-bi-lo!*
Nun *sin-get und seid fröh!*
Un-sers Her-zens Won-ne
Leit in *prae-se-pi-o.*
Und *leuch-tet als die Son-ne*
Mat-ris in gre-mi-o.
Al-pha es- et o,
Al-pha es et o.

O *Frei-heit süß der Pres-sel*
Nun *sind wir end-lich fröh;*
Sie *pocht von Mes-se zu Mes-se*
In *Dul-ci ju-bi-lo.*
Kommt, *lasst uns al-les druk-ken,*
Und *wal-ten für und für;*
Nur *soll-te kei-ner muk-ken,*
Der *nicht so denkt wie wir.*

O Vater alles wahren Sinns.

Cf. No. 52.

182. Über Tal und Fluss getragen.

Title: An Mignon.

Date: 1797.

Texts: JA I, 59 and 320; FA I, 49 and 358; DA XIV, 427.

Group: Lieder.

Printed Sources: (1) "Jesu, mein Erbarmer, höre," a Protestant hymn of the eighteenth century by Gerhard Tersteegen (1697–1769). Tersteegen's text (reprinted GJB V, 259) is itself a parody of an older hymn:

(2) "Herr, zur Zucht in deinem Grimme," published in Ambrosius Lobwasser's *Psalter* of 1573, with Claude Goudimel's melody, and reprinted in Johannes Zahn's *Die Melodien der deutschen evangelischen Kirchenlieder*, 6 vols., Gütersloh, 1888–1893, II, 428, No. 3531. Lobwasser's text is a German translation (if not a parody) of the hymn in the French Huguenot psalter of 1565 by Marot and Bèze. This edition, with Goudimel's melodies, was the basis of many

Psalm Books published in various European languages in the sixteenth, seventeenth, and eighteenth centuries.

Comment: Wilhelm Scherer has shown so convincingly and in so much detail (GJB v, 258-260) how close is the relationship between Tersteegen's and Goethe's lyric that little needs

Lobwasser Herr, zu Zucht in dei- nem Grim- me
Tersteegen (1) Je- su mein Er- bar- mer, hö- re
Tersteegen (2) Sieh wie ich im Fin- stern schwe- be,
Goethe Ü- ber Tal und Fluss ge- tra- gen,
 Mich nicht nim- me,
 Und dich keh- re
 Ach ich le- be
 Zie- het rein der Son- ne Wa- gen.
 Wenn ich dich ver- let- zet hab;
 Doch in Gna- den her zu mir:
 Wie ver- irrt im frem- den Land,
 Ach, sie regt in ih- rem Lauf,
 Dei- nen Zo- ren von mir keh- re,
 Du er- ken- nest mei- ne Pla- ge,
 Äus- ser- lich in Kreuz und Schmer- zen,
 So wie dei- ne, mei- ne Schmer- zen,
 Schon, o Her- re,
 Mei- ne Kla- ge
 Und im Her- zen
 Tief im Her- zen,
 Dei- ne Straf wend von mir ab.
 Ist bei Nacht und Tag vor dir.
 Sind die Lei- den dir be- kannt.
 Im- mer mor- gens wie- der auf.

to be added. The rhyme scheme of the six-line stanzas is identical, as is the meter, except that the second line of Goethe's stanza has 4 instead of 2 stresses. Musically, this variation is accommodated by repeating the notes for Tersteegen's second line. Scherer has emphasized an important detail of the music of the language, namely, that the rhyme "Schmerzen-Herzen" from the

fourth and fifth line of Tersteegen's second stanza re-appears in the fourth and fifth lines of all of Goethe's five stanzas. These observations, though in themselves technical, are nevertheless tokens of the emotional climate which one senses in "An Mignon." For here, as in the novel, *Wilhelm Meister*, the figure of Mignon seems to conjure up, in the poet's mind, associations of a religious nature peculiar to the pietistic and mystical friendships of Goethe's early years in Frankfurt. The accompanying music example gives Goudimel's tune with the text of the first stanzas of Lobwasser, Tersteegen and Goethe. In the case of Tersteegen, the second stanza is also given, to delineate more clearly Goethe's poetical model.

MISCELLANEOUS PARODIES

183. Alles kündet dich an.

Title: Gegenwart.

Date: December, 1812.

Text: JA I, 39 and 314; FA I, 31 and 355; DA XIV, 619.

Group: Lieder.

Printed Sources: (1) The folk song "Ach Mädchen, nur einen Blick," reprinted in L. Erk-M. F. Böhme's *Deutscher Liederhort* (Leipzig, 1893-1894, 3 vols., II, 439). The popular tune, first recorded in a manuscript of 1800, served a variety of texts and was also fitted to:

(2) H. W. F. Ueltzen's poem, "Namen nennen dich nicht," by Andreas Kretzschmer, a young student in the University of Halle. Ueltzen's text, first published in the *Göttinger Musenalmanach* for the year 1786, with Kretzschmer's adaptation of the tune made in 1797, is reprinted in F. M. Böhme's *Volkstümliche Lieder der Deutschen im 18. und 19. Jahrhundert* (Leipzig, 1895, p. 293) where additional literature is cited, indicating that the sentimental lyric enjoyed a rather curious vogue during the early decades of the German Romantic movement.

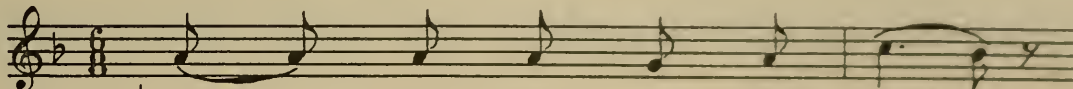
Classification: Musical Parody.

Comment: Goethe's parody is preserved on a manuscript page on the reverse side of which Karoline Ulrich, a member of his household, noted the circumstances of its making (WA, v. 53, p. 541): "On the occasion of a family dinner at Goethe's house [in December, 1812] Mlle. Engels played the guitar and Goethe liked the tune of one of the songs, though not its text. He took a letter from the table, tore it in half, and used the reverse side for writing off his own poem." Ueltzen's text, with its constant negations and obscurations ("Verheimlichungen") was a sin against the very nature of lyrical poetry, Goethe felt. He had endeavored to correct this fault by re-creating the piece, as he confided to a visitor a few weeks later (B II, 161) after Mlle. Engels had sung his parody, with guitar accompaniment. In several aspects these contemporary accounts are typical of Goethe's parody technique, such as the substitution of the positive "All announces thee" for the negative "Words cannot name thee," reminiscent of the change from "I have loved, now I love no more," to "I have loved, now I love all the more," in the case of No. 87. (The rôle of Mlle. Engels, who often sang for Goethe, is discussed in the commentary to No. 87.) That Goethe liked the tune but not the text is also characteristic, and thus he felt challenged to create his parody, as in the case of "Da droben auf jenem Berge."³⁸ Important, also, is the ease and speed with which an older song gives rise to a new one. In this regard, the history of the present lyric is similar to "Da droben auf jenem Berge," "Ich habe geliebet," and many others.

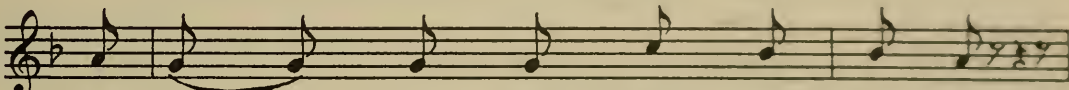
Goethe parodied his earlier parody in a song sent to Marianne von Willemer in the spring of 1816 (Marianne, p. 21, 287). In it (third stanza) he paid homage to Marianne's song by relating it to the resounding *harmony* of the spheres, whereas the version of 1812 spoke only of the *dance* of the spheres. The later variant is far more compelling, and "regst-regen" sounds languid in contrast to "singst-klingen." The rejuvenating force that Goethe's muse received with the blossoming of his love for Marianne was responsible for much of the poet's finest work. It is a chapter in his life that calls for a more intimate examination and discussion than the present survey permits.

In the accompanying music example, Kretzschmer's tune is given with both Ueltzen's and Goethe's first stanzas. Moreover, Goethe's third stanza is given in the version of 1812, as well

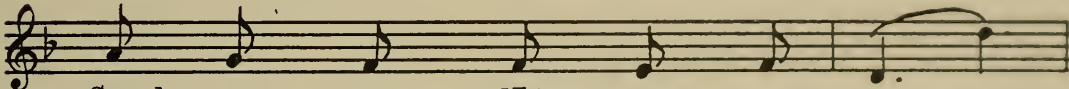
as in that of 1816. The poet probably heard the song in an arrangement that used the accompaniment by Ludwig Berger, published in 1812 (cf. Marianne 287). But so far I have not been able to locate a copy of Berger's arrangement and collate it with Kretzschmer's tune.



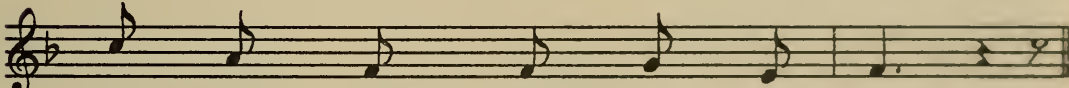
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|-------------------------|-----------|-----|--------|------|-------|--------|
| <i>Ueltzen</i> (1) | Na - | men | nen - | nen | dich | nicht, |
| <i>Goethe</i> (1), 1812 | Al - | les | kün - | det | dich | an! |
| <i>Goethe</i> (3), 1812 | Wenn du | im | Tan - | ze | dich | regst, |
| <i>Goethe</i> (3), 1816 | Singst du | dem | himm - | li - | schen | Dom, |



| | | | | | | |
|--------------|-----|--------|--------|------|-------|--------|
| Dich bil - | den | Grif - | fel | und | Pin - | sel |
| Er - schei - | net | die | herr - | li - | che | Son - |
| So re - | gen | sich | al - | le | Ge - | stir - |
| Er - klin - | gen | so - | gleich | die | Ge - | stir - |



| | | | | | | |
|---------|------|------|---------|------|-------|-------|
| Sterb - | li - | cher | Künst - | ler | nicht | nach, |
| Folgst | du, | so | hoff | ich | es, | bald, |
| Mit | dir | und | um | dich | um - | her, |
| Mit | dir | und | um | dich | um - | her, |



| | | | | | | |
|---------|------|------|---------|------|-------|-------|
| Sterb - | li - | cher | Künst - | ler | nicht | nach. |
| Folgst | du, | so | hoff | ich | es, | bald. |
| Mit | dir | und | um | dich | um - | her. |
| Mit | dir | und | um | dich | um - | her. |

184. An dem reinsten Frühlingsmorgen.

Title: Die Spröde.

Date: 1796.

Texts: JA I, 15 and 306; FA I, 10 and 354; DA xiv, 407.

Group: Lieder.

Printed Sources: An aria from Domenico Cimarosa's *L'impresario in angustie* (1786). Cimarosa's aria, with Goethe's parody, is reprinted SchGG xi, 111.

Classification: Musical Parody.

Comment: In 1787 Goethe heard Cimarosa's comic opera in Rome and later reported favorably upon it in his *Italienische Reise*. But his reaction went beyond mere comment, for upon his return to Weimar he edited the opera and translated it into German in order to have it performed at the Weimar theatre, where it was given several times between 1791 and 1793.

In 1796 Goethe decided to graft the music of Mozart's *Schauspiel-direktor* (1786) on to Cimarosa's *Impresario*. Obvious similarities in plot and subject matter facilitated the amalgamation of the German *singspiel* and the Italian *opera buffa*; and it must be admitted that Mozart's music, charming as it is, has never been able to carry the wholly inadequate original text. Most of the work of editing and combining was done by Goethe's brother-in-law, Vulpius. However, Goethe himself contributed the present parody. The first performance took place at Weimar

on October 14, 1797, and the amusing pastiche proved quite popular, both there and on other German stages.

Goethe's parody originally consisted of six stanzas and was published in this form in a German periodical in 1797 under the title, "Arie aus dem Direktor in der Klemme [L'impresario in angustie]." Later Goethe separated the first three and the second three stanzas and published them under the separate titles "Die Spröde" (No. 184) and "Die Bekehrte" (No. 188). For further details cf. GJB xxvi, 5 and 28; SchGG xi, 147.

185. An den holden Jüngling denkend.

Title: Arie. Nach dem Italienischen.

Date: January 4, 1813.

Texts: JA III, 274 and 380; DA xi, 207; WA iv, 328, and v, part II, 204.

Group: none.

Printed source: The Italian bass aria, "Una vaga giovinetta" (Eine liebenswür'dge Schöne), composed by Francesco Bianchi (1752-1811).

Classification: Musical Parody.

Comment: Goethe's diary for February 4, 1813, notes: "Parodie des Gedichts 'Eine liebenswür'dge Schöne' [Una vaga giovinetta]. Bei den Frauenzimmern, um dasselbe zu probieren." (Parody of the poem "Eine liebenswür'dge Schöne." With the ladies to rehearse it.) Mlle. Engels, who often performed the poet's parodies as well as other songs (cf. Nos. 87, 183), was among the ladies present. She wished to sing the popular bass aria by Bianchi in an arrangement suitable for her voice and sex. Goethe therefore changed the content considerably with the exception of the last stanza. In the original song a sneeze, issuing from under a table, betrays the unfaithfulness of a girl to her irate lover; while in Goethe's parody a rustle in the bushes unmasks the faithless lover to the young maiden who sings the song.

186. Auf den Auen wandeln wir.

Title: none.

Date: August 12, 1785.

Texts: JA III, 101 and 324; DA xiv, 265.

Group: none.

Printed source: A French song, as yet unidentified.

Classification: Musical Parody.

Comment: On the occasion of his impending leave-taking from the Countess Christine von Brühl, Goethe improvised this song. The manuscript notes of Count von Brühl (reprinted GJB xi, 132) tell us: "Goethe found in Carlsbad a French song whose melody he liked. He fitted German words to it which made reference to the impending separation and the hoped-for reunion of our group. The German text was sent to [Johann Gottlieb] Naumann, who was in Denmark at the time, and he composed it as it stands here." The musical illustration, facing p. 132 of GJB xi, reproduces Goethe's parody in Naumann's composition. For another parody written in the summer of 1785, connected with the composer Naumann and with Count and Countess von Brühl, cf. "Ein munter Lied! Dort kommt ein Chor" (No. 198).

187. Auf Kiesel'n im Bache.

Title: Wechsel.

Date: 1768.

Texts: JA I, 41 and 316; FA I, 33 and 356; DA xiv, 67; DJG I, 243, and VI, 40. Cf. also JA III, 216 and 264; FA II, 362 and 485; DJG I, 358, and VI, 71.

Group: Lieder mit Melodien, Mlle. Friederiken Oeser gewidmet.

Printed Source: Johann Christian Günther's poem "Verflucht nicht, ihr Mädchen, mein flüchtiges Lieben" from the *Sammlung von . . . Gedichten* of 1733 (reprinted by Max Morris in DJG VI, 40, and by Wilhelm Krämer in *Bibliothek des literarischen Vereins in Stuttgart*, v. 275, Leipzig, 1930, p. 131).

Classification: Rhythmical Parody.

Comment: An early parody dating from Goethe's student days in Leipzig. It was first included in the manuscript collection for Friederike Oeser and the following year, with slight

variations, in the *Neue Lieder*. This latter version, which begins "Im spielenden Bache," is reprinted, with Breitkopf's music, in Günther Raphael's edition (cf. No. 101). The obvious similarities in rhythm and content between model and parody have been discussed by Max Morris (DJG VI, 40) Martin Sommerfeld (cf. No. 101), and Hermann August Korff (*Der Geist der Goethezeit*, Leipzig, 1923, I, 184). Goethe's poem is an excellent example of rationalist German poetry in the Age of Enlightenment. A comparison with its model points up the surprising native gifts of a precocious fledgling.

188. Bei dem Glanz der Abendröte.

Title: Die Bekehrte.

Date: 1796.

Text: JA I, 15 and 306; FA I, 10 and 354; DA XIV, 407.

Group: Lieder.

Classification: Musical Parody.

Comment: Source and background of this song are discussed s. v. No. 184. Of especial interest to American readers will be a comparison of Edward MacDowell's setting of this lyric (op. 47, No. 6; published by Breitkopf & Härtel) with Cimarosa's music (SchGC XI, 111).

189. Da droben auf jenem Berge, da steh ich tausendmal.

Title: Schäfers Klagelied.

Date: 1802.

Text: JA I, 55 and 320; FA I, 45 and 357; DA XIV, 505.

Group: Lieder.

Classification: Folk Song Parody.

Comment: Source and background of this parody have been discussed in the Introduction.³⁹

190. Da droben auf jenem Berge, da steht ein altes Schloss.

Title: Bergschloss.

Date: About 1802.

Text: JA I, 60 and 321; FA I, 50 and 358; DA XIV, 509.

Group: Lieder.

Classification: Folk Song Parody.

Comment: Source and background of this parody have been discussed in the Introduction.*

191. Dem Schnee, dem Regen.

Title: Rastlose Liebe.

Date: May, 1776.

Text: JA I, 54 and 320; FA I, 44 and 357; DA XIV, 193.

Group: Lieder.

Printed Sources: (1) "Love will find out the way" from Percy's *Reliques of Ancient English Poetry*, series III, book III, No. 3.

(2) "Weg der Liebe," Herder's German translation of Source (1), first published in *Von deutscher Art und Kunst* of 1772 and later reprinted in the *Volkslieder* of 1779. Cf. the modern reprint and Carl Redlich's commentary in Herder, xxv, 358 and 677.

Classification: Folk Song Parody (rhythmical).

Comment: As in No. 9, Goethe knew the source both from Percy's English and Herder's German version. The similarities in title, content, mood and rhythmical scheme are very marked. Rhythmically, all three poems proceed in lines of two stresses, as can be seen from the quotations below (italics indicate stress; cf. No. 65). Both Herder and Goethe vary Percy's sound pattern, by having a greater number of lines begin with a downbeat, rather than with an upbeat leading to a downbeat. Goethe introduces a further variation, since his first and last stanzas consist of but six lines each, the middle one of eight lines, whereas Percy's and Herder's lyrics are in stanzas

³⁹ Cf. P. 11.

of eight lines throughout. Here are the first stanzas of each of the songs, as well as the last stanza of Goethe's parody:

PERCY: "Love Will Find Out the Way"

O-ver the *moun-tains*
And o-ver the *waves*;
Un-der the *foun-tains*
And un-der the *graves*;
Un-der *floods* that are *deep-est*,
Which *Nep-tune* o-bey;
O-ver *rocks* that are *steep-est*,
Love will *find* out the *way*.

HERDER: "Weg der Liebe"

Ü-ber die *Ber-ge*,
Ü-ber die *Wel-len*,
Un-ter den *Grä-bern*,
Un-ter den *Quel-len*,
Ü-ber *Flu-ten* und *Seen*,
In der *Ab-grün-de* *Steg*,
Ü-ber *Fel-sen*, ü-ber *Höhn*,
Find *Lie-be* den *Weg*!

GOETHE: "Rastlose Liebe"

Dem *Schnee*, dem *Re-gen*,
Dem *Wind* ent-ge-gen,
Im *Dampf* der *Klüf-te*,
Durch *Ne-bel-düf-te*,
Im-mer *zu!* Im-mer *zu!*
Oh-ne *Rast* und *Ruh!*

Wie, soll ich *flieh-en?*
Wäl-der-wärts *zieh-en?*
Al-les ver-geb-ens!
Kro-ne des *Leb-ens*,
Glück oh-ne *Ruh*,
Lie-be, bist *du!*

192. Diese Federn, weiss und schwarze.

Title: Canzonetta Romana.

Date: 1780.

Text: JA III, 265 and 379; DA XI, 204; WA IV, 317; and V, part II, 201.

Group: none.

Printed Source: The Roman song:

Quelle piume, bianche e nere
Che nel capo voi portare,
Belle Donne inamorate,
Vi fan crescer la Beltà . . .

which appeared in *Der Teutsche Merkur vom Jahre 1780, Viertes Vierteljahr*, p. 276–280. There Wieland, the editor, presented (1) the Italian original, (2) Goethe's unrhymed re-creation, (3) a musical setting by Corona Schröter (with Italian text only). I have checked a copy of *Der Teutsche Merkur* in The New York Public Library, where it is bound as *Der Neue Teutsche Merkur*; the passage in question will be found in Volume 32 of the Library's copy.

Classification: Musical Parody.

Comment: The provenance of the Italian text is unknown (cf. JA III, 379); nor is it known whether Schröter's composition is original or an adaptation of an older tune. But since Wieland, the editor of *Der Teutsche Merkur*, published only the Italian text, with Corona Schröter's music (the musical illustration opposite p. 280), it seems likely that Schröter first composed the Italian text and that Goethe must have liked this parody, which is more than a mere translation, since he permitted its republication in Reichardt's *Musikalischer Almanach* (Berlin, 1796). With its first publication in 1780 Wieland stated modestly (p. 275f.) that the rhyme-less re-creation made no other pretense but to facilitate understanding of the Italian original. He then went on to dare his fellow writers to produce a rhymed German translation which would not lose the poetic beauty of the original. "He who could fulfill the task would truly be the great Apollo!" Several attempts were made, of which only Herder's version is worth noting (Herder xxv, 611 and 688). It shares with the Italian original and with Goethe's parody the metrical scheme of four trochees in each line, as well as the organization into stanzas of eight lines each.

193. Donnerstag nach Belvedere, Freitag gehts.

Title: Die Lustigen von Weimar.

Date: January 15, 1813.

Text: JA I, 97 and 336; FA I, 81 and 362; DA XIV, 621.

Group: Gesellige Lieder.

Printed Source: unknown.

Classification: unknown.

Comment: Although the printed source of this parody has not yet been discovered, several circumstances suggest that it was fitted to a well-known melody (cf. JA I, 336): it belongs to the group "Gesellige Lieder" (cf. Nos. 81, 87, 127, 178, 179, 203, 213, 216, 228); it was improvised in the merry circle of actors and singers who gathered around Goethe and his wife — a circle which gave rise to many a parody derived from popular models — and it was immediately performed by Mlle. Engels (cf. Nos. 87, 183, 185, 194), who often fitted an old tune to the poet's new verse. Goethe's diary for the day carries the entry: "Song 'Donnerstag nach Belvedere'. After dinner, Mlle. Engels who sang same."

194. "Donnerstag nach Belvedere!" Und so ging's.

Title: In das Stammbuch der Frau Durand-Engels.

Date: June 4, 1831.

Text: JA III, 176 and 355; DA XV, 438.

Group: none.

Printed Source: Goethe's own No. 193.

Classification: Musical Parody.

Comment: The quotation marks of the first line obviously refer to No. 193. The present improvisation was also written for Mlle. Engels, who now, eighteen years later, was the wife of the Weimar actor, F. A. Durand.

195. Ein munter Lied! Dort kommt ein Chor.

Title: Bänkelsängerlied zum 26. Juli 1785, dem Geburtstage des Grafen Moritz v. Brühl.

Date: July, 1785.

Text: JA III, 99 and 324; DA XIV, 263; WA IV, 223, and V, part II, 134.

Group: none.

Classification: Musical Parody.

Comment: Goethe improvised these verses, on the occasion of the birthday of the Count of Brühl, to a melody by J. G. Naumann (cf. GJB XI, 131). For another parody connected with Naumann and Count and Countess of Brühl (also written in the summer of 1785), cf. No. 186. So far, I have not been able to locate either Naumann's tune or the original text for which it was written.

196. Einen wohlgeschnitzten, vollen Becher.

Title: Der Becher.

Date: September 22, 1781.

Text: JA II, 78 and 297; FA I, 268 and 380; DA XIV, 225.

Group: Vermischte Gedichte.

Comment: Goethe subtitled the poem, "After the Greek." True, it utilizes some motives of Anacreontic Greek poetry and was written when Herder and Goethe began to study and imitate the lyrics of the *Greek Anthology*. Nevertheless, the main rhythmic source seems to be the South Slavic *deseterac* (cf. *Germanic Review*, xx [1945], 258). From time to time, Goethe and Herder enjoyed mystifying their more pedantic readers by using misleading and fanciful captions (cf. Herder xxv, 684, s. v. "Not und Hoffnung"). In Goethe's case, the present lyric, in the group "Vermischte Gedichte," is followed by an actual recreation of a concrete Greek model (cf. No. 225).

197. Enweri sagt's, ein Herrlichster der Männer.

Title: none.

Date: Summer, 1818.

Text: JA v, 55 and 366; FA III, 68 and 314; DA xv, 192.

Group: West-östlicher Divan, Buch der Sprüche.

Printed Source: An excerpt from a lyric of the Persian poet Enweri (twelfth century; transliterated *Anwari* by NYPL), translated into German in Joseph von Hammer-Purgstall's *Geschichte der schönen Redekünste Persiens*, Vienna, 1818; reprinted in the commentaries of JA and FA.

Classification: Rhythmical Parody.

Comment: One of the parodies from the *Divan*, inspired by Hammer-Purgstall's translations of Persian poetry (cf. No. 30). Unlike No. 81, which modifies the rhythm of the model, the present lyric follows closely Hammer-Purgstall's translation of Enweri, in which each line has five complete iambs.

198. Es fürchte die Götter das Menschengeschlecht.

Title: none.

Date: 1779.

Text: JA XII, 70 and 352-354; FA VII, 90 and 523; DA VIII, 56.

Group: The drama, *Iphigenie auf Tauris*. Lines 1726-1766.

Printed Sources: Several Scandinavian lyrics, published in Herder's *Volkslieder* of 1778-1779, namely:

(1) "Schweiget alle, heilige Wesen," entitled "Voluspa, oder die Nordische Sibylle..." (Herder xxv, 460);

(2) "Gaundul und Skogul sandte Gott Thor," entitled "König Hako's Todegesang. Skaldisch." After the words "Gaundul und Skogul," Herder's footnote explains (translated): "The choosers of death, the Valkyries, the Nordic Parces." (Herder xxv, 217);

(3) "Umher wirds dunkel von Pfeilgewölken," entitled "Die Todesgöttinnen." The subtitle reads (translated): "The Vision of a Wanderer in a lonely sepulchral cave, where he saw the Valkyries weaving." (Herder xxv, 478).

Classification: Rhythmical Parody.

Comment: Goethe wrote two versions of the drama *Iphigenie*, one in the poetic prose style of his impassioned youth, very much influenced by Herder; and one, after his journey to Italy, in verse which is much closer to classical models. As always with Goethe, the transplantation from a Northern to a Mediterranean atmosphere is reflected in the music of the language. The two versions of *Iphigenie* are important milestones in the poet's development from his "storm and stress" period to his "classical" stage. Space forbids a fuller discussion of these stages or a more detailed analysis of the rhythmic structure of this parody (the two-stress lines of the Edda) and the light it sheds on Herder's re-creations, Hölderlin's "Song of Fate" and Brahms' compositions of both Goethe's and Hölderlin's texts.

Suffice it to say that Goethe copied not only the rhythmic structure but also several elements of Scandinavian folklore, all of which he found in Herder. When he recast the ecstatic prose of his youth into poised and controlled blank verse, the parodies of scaldic poetry were the only portions of *Iphigenie* that Goethe retained unchanged. The characters of the protagonists in the play experienced real change, sometimes subtle and at other times obvious. But the lyrics remained faithful relics of an infatuation with Nordic poetry. And the finest of all the lyrics, the "Song of the Parces," is not a song of Greek parces, but rather of a "Northern Sibylla," or of "Nordic Parces," or of northern "Valkyries Weaving," as all three sources suggest.

The "Song of the Parces," in the original context of the older version of *Iphigenie*, will be found DA VII, 713, or WA XXXIX, 386. For other lyrics from the drama, cf. "Du hast Wolken, gnädige Retterin," "Lasst nicht den Muttermörder entfliehen," "Willkommen Väter, euch grüsst Orest" (WA XXXIX, 341, 475, 369; *Iphigenie* in blank-verse, lines 538, 1054, 1281). For a further discussion of Scandinavian elements, cf. GJB XXXIII, 85-96.

199. Füllest wieder Busch und Tal.

Title: An den Mond.

Date: 1st version, 1777–1778; 2nd version before 1789.

Text: JA I, 65 and 323; FA I, 54 and 359; DA xiv, 200f.

Group: Lieder.

Printed Source: (1) a poem by Heinrich Leopold Wagner, "An den Mond," which first appeared in the *Almanach der deutschen Musen*, 1776, p. 153f. and which is reprinted in Erich Schmidt's *H. L. Wagner*, Jena, 1875, p. 15. It should be noted that Wagner's poem, "An den Mond," follows in the *Almanach* upon Goethe's own "Das Schreien" (No. 101). This circumstance makes it extremely probable that Goethe knew this version of Wagner's lyric as well as

(2) a musical setting of Wagner's "An den Mond" by Goethe's friend, the composer Ph. Chr. Kayser, published in Kayser's *Gesänge mit Begleitung des Klaviers*, Leipzig and Winterthur, 1777. The music was reprinted in 1896 by Max Friedländer in SchGG xi, 55. At that time, and along with leading contemporary Goethe scholars, Friedländer erroneously attributed the music to S. von Seckendorff. In 1923 Julius Petersen (*Charlotte* I, 90 and 577, and II, 481 and 708) discovered that the music was by Kayser, a fact which later scholars, among them Julius Wahle in 1924 (SchGG xxxvii, p. 8 of commentary) and Heinrich Spiess in 1931 (JGG xvii, 145) have substantiated. In 1949 Samuel Fisch (*Goethe und die Musik*, Frauenfeld, 1949, p. 19) republished Friedländer's reprint of 1896, but erroneously continued the attribution to Seckendorff.

In the printed copy of Kayser's *Gesänge*, Wagner's text differs slightly from the earlier version in the *Almanach*:

Unbewölktcs Silberlicht,
Heiligkeuscher Mond!
Lächle keinem Bösewicht
In dem Falschheit thront.

The manuscript of this improved variant had been mailed by Wagner to Kayser sometime in 1776. It was reprinted by Erich Schmidt (op. cit., p. 116) and James Boyd (*Notes to Goethe's Poems*, 2 vols., Oxford, 1948-1949, I, 128).

Classification: Musical Parody.

Comment: One of Goethe's great poems and one that strikingly illustrates the processes of change and transformation engendered by the parody technique. Kayser's tune has actually served four poems: first, Wagner's "An den Mond"; second, Goethe's parody of Wagner's lyric; third, Charlotte von Stein's parody of Goethe's poem; and, finally, Goethe's re-creation into which he absorbed elements of his own earlier version as well as of Charlotte's verse.

During the winter of 1777–1778, Goethe engaged a Weimar musician to copy the music of seventy-one songs by the composer Philipp Christoph Kayser. (Kayser, born in Frankfurt in 1755, was one of the close friends of Goethe's youth until 1788–1789; cf. C. A. Burkhardt, *Goethe und Kayser*, Leipzig, 1879; also Edgar Refardt, *Der "Goethe-Kayser"*, Zurich, 1950, particularly p. 20.) But in the case of one of these seventy-one songs, the setting for Wagner's "An den Mond," Goethe had the copyist substitute his own parody for the original text. He also sent his lyric, with Kayser's music, to Charlotte von Stein. It is clearly a song which the lover addressed to his beloved, when he likens the soft rays of the moon to the glances of Charlotte. (A facsimile reproduction of Goethe's manuscript is offered SchGG xxxvii. There it is accompanied by Kayser's music, notated on two staves. Text and music are reprinted *Charlotte* I, 90.) But when, some ten years later, Goethe tore himself away from Weimar and Charlotte and fled to Italy, the deserted Charlotte parodied Goethe's poem, and sent her parody to the poet in Rome as a token of her grief. With tune and title unchanged Charlotte, the deserted woman, deliberately added the significant subtitle, "Nach meiner Manier" (after my own fashion [cf. *Charlotte* I, 578]):

GOETHE: "An den Mond"

Füllest wieder s'liebe Tal
Still mit Nebelglanz,
Lösest endlich auch einmal
Meine Seele ganz.

CHARLOTTE: "An den Mond"

nach meiner Manier

Füllest wieder Busch und Tal
Still mit Nebelglanz
Lösest endlich auch einmal
Meine Seele ganz.

Now a woman speaks who has lost her lover, and she wants his image erased from her heart: "Lösch das Bild aus meinem Herz" begins Charlotte's third stanza. Both as lover and poet, Goethe understood the grief of the woman whom he had deserted, and he could transform her woes into his own expression with a consummate mastery that marks his songs of women, whether they be Klärchen in *Egmont* or Gretchen in *Faust*.

The poet's final version is, indeed, a woman's song, but not quite Charlotte's complaint, for this parody of her parody is a transfiguration of her grief: as Goethe wished to remember her, she recognized, in spite of her misery, the friend's gentle concern over her fate.

GOETHE I

Breitest über mein Gefild
Lindernd deinen Blick,
Wie der Liebsten Auge mild
Über mein Geschick.

CHARLOTTE

Breitest über mein Gefild
Lindernd deinen Blick,
Da des Freundes Auge mild
Nie mehr kehrt zurück.

GOETHE II

Breitest über mein Gefild
Lindernd deinen Blick,
Wie des Freundes Auge mild
Über mein Geschick.

With his characteristic faith in the restoring power of music, Goethe added the stanza —

GOETHE II

Rausche, Fluss, das Tal entlang,
Ohne Rast und Ruh,
Rausche, flüstre meinem Sang
Melödien zu.

In the foregoing account I have endeavored to sketch the development of the various phases of "An den Mond," without the impediment of too many philological and bibliographical details. The song has, in fact, been discussed in great detail in all its ramifications: the correct authorship of the music, whether it is by Kayser or by Seckendorff; the precise date of Goethe's first version, whether it was written in 1777 or in 1778; certain happenings in Weimar during the season of 1777-1778 and their probable pertinence to the origin of the song. The interpretation given here is in accord with that of Wahle, Spiess, Boyd and Refardt. Thanks to these scholars, the essential facts are beyond discussion, and from the history of the song there emerges a clear realization that Goethe's muse was nurtured by all kinds of borrowing. It also seems clear that, despite their important rôle in the song's development, the contributions of Wagner, Kayser and Charlotte were not only absorbed but also transcended in the lyric which Goethe finally fashioned.

200. Gottes ist der Orient!

Title: Talismane.

Date: 1815.

Text: JA v, 6 and 326; FA III, 24 and 294; DA xv, 75.

Group: West-östlicher Divan, Buch des Sängers.

Printed Source: A quotation from the Koran, in German translation by Hammer-Purgstall, which served as motto for his *Fundgruben des Orients*, Vienna, 1809-1816; reprinted in the commentaries of JA and FA.

Classification: Rhythmical Parody.

Comment: Another parody from the *Divan*, inspired by Hammer-Purgstall's translations of Oriental poetry (cf. Nos. 30, 81, 197). Goethe copies the first two lines of the model rather

closely, but he improves them by eliminating the unaccented syllable at the beginning of each line. Then he completes the quatrain, by continuing in the rhythm of the first two lines:

HAMMER-PURGSTALL

Sag: Gottes ist der Orient,
Und Gottes ist der Okzident;
Er leitet, wen er will,
Den wahren Pfad.

GOETHE

Gottes ist der Orient!
Gottes ist der Okzident!
Nord- und südliches Gelände
Ruht im Frieden seiner Hände.

201. Hand in Hand! und Lipp auf Lippel

Title: An die Erwählte.

Date: About 1795.

Text: JA I, 36 and 313; FA I, 29 and 355; DA xiv, 341.

Group: Lieder.

Printed Source: unknown.

Classification: unknown.

Comment: A sketch of the second and third stanzas of this poem has been found in one of Goethe's notebooks next to "Ich denke dein" (No. 206). Since "Ich denke dein" is a parody, it is a reasonable assumption that the present lyric, too, is derived from another poet's verse. At least this is the circumstantial evidence quoted by E. v. d. Hellen (JA I, 313). H. G. Graef certainly agrees that the two poems are closely connected, since he prints them next to each other in his chronological edition of Goethe's poems (DA xiv, 341). Considering the internal evidence, such as the sound patterns and general atmosphere, I would agree with v. d. Hellen's assumption, but it must be stated that no concrete model has so far been found.

202. Herrin, sag was heisst das Flüstern?

Title: Vollmondnacht.

Date: October 24, 1815.

Text: JA v, 90 and 400; FA III, 99 and 326; DA xv, 143.

Group: West-östlicher Divan, Buch Suleika.

Printed Source: A lyric from Hammer-Purgstall's *Der Divan von... Hafis*, Stuttgart and Tübingen, 1812-1813; reprinted in the commentaries of JA and FA.

Classification: Rhythmical Parody.

Comment: One of the parodies from the *Divan* inspired by Hammer-Purgstall's translations of Oriental poetry (cf. Nos. 30, 81, 197, 200). Goethe's re-creation shares with the model the rhythmic structure of four trochees to each line. Also, his refrain, "Ich will küssen! Küssen! sagt ich" echoes "'Ich will küssen, küssen,' sprach ich" from Häfiz.

203. Hier sind wir versammelt zu löblichem Tun.

Title: Ergo bibamus!

Date: 1810.

Text: JA I, 93 and 334; FA I, 77 and 361; DA xiv, 559.

Group: Gesellige Lieder.

Printed Source: Friedrich Wilhelm Riemer's poem, "Hört Freunde, ich sag Euch, ein treffliches Wort," reprinted SchGG xxxi, 237, and *Jahrbuch des freien deutschen Hochstifts*, 1902, p. 352. Cf. also Graef, *Lyrik*, I, 428f.; and Riemer 363f.

Classification: Rhythmical Parody.

Comment: Another merry parody from the group "Gesellige Lieder" (cf. Nos. 81, 87, 127, 178, 179, 193). Along with Nos. 81 and 179, it is a drinking song.

With the help of the literature, quoted above, it is easy to reconstruct the genesis of this song. The pedagogue Basedow provided the phrase *Ergo bibamus* which was to serve as the title and refrain. Goethe's secretary Riemer hit upon the idea of expanding the phrase into a drinking song and, indeed, himself wrote a lyric which served as a preliminary study for the poet, both in rhythm and content.

204. Höre den Rat.

Title: none.

Date: July, 1814.

Text: JA v, 33 and 350; FA III, 49 and 305; DA xv, 40.

Group: West-östlicher Divan, Buch der Betrachtungen.

Printed Source: A lyric from Hammer-Purgstall's *Der Divan von . . . Hafis*, Stuttgart and Tübingen, 1812-1813; reprinted in the commentary of FA.

Classification: Rhythmical Parody.

Comment: One of the parodies from the *Divan* inspired by German translations of Oriental poetry (cf. Nos. 30, 81, 197, 200, 202). Goethe's re-creation copies the first two lines of the model verbatim, then proceeds in the same rhythm of four stresses per line.

205. Ich bin der wohlbekannte Sänger.

Title: Der Rattenfänger.

Date: Before 1803.

Text: JA I, 116 and 341; FA I, 99 and 364; DA xiv, 321.

Group: Balladen.

Printed Source: unknown.

Classification: unknown.

Comment: It seems likely that Goethe's ballad of the "Rattenfänger" (Pied Piper) was derived from a folk song, although no model was recorded before 1803. In 1806 Arnim and Brentano published a folk song on this ever-popular subject in *Des Knaben Wunderhorn*, with the notation "mündlich," i.e., from the oral tradition. This version has been reprinted and discussed by L. Erk and M. F. Böhme (*Deutscher Liederhort*, Leipzig, 1893-1894, I, 36). It has the same rhythm as Goethe's ballad and unless we assume that the editors of the *Wunderhorn* offered their own creation as a genuine folk song, it is difficult not to believe that the song published by them — or an earlier variant of it — influenced Goethe. I am inclined to trust the judgment of Erk and Böhme who do not doubt the authenticity of the lyric, as recorded in the *Wunderhorn*.

Whether Goethe's model was merely rhythmical or whether he had an actual tune in mind, we do not know. The earliest recorded melody appears in a folk song collection of 1840, and one that is none too reliable (cf. Erk-Böhme, op. cit. v. I, p. XLVI and 36). We do know, however, that Goethe wrote the song for a children's ballet in Weimar (cf. Riemer 219).

Also, when Goethe reviewed the *Wunderhorn* Collection, he remarked of the Pied Piper's lay that it tended in the direction of minstrelsy and popular balladry (JA xxxvi, 249). These very elements are in evidence in an anonymous musical setting of 1810 of Goethe's own "Pied Piper," which has been reprinted by Friedländer (SchGG xxxi, 133 and 237). Quite properly Friedländer senses in this composition elements of merry minstrelsy as well as an awareness of theatrical audiences. Thus, this music of Goethe's own time seems to reflect accurately the popular and dramatic atmosphere of the text.

206. Ich denke dein, wenn mir der Sonne Schimmer.

Title: Nähe des Geliebten.

Date: April, 1895.

Text: JA I, 38 and 314; FA I, 30 and 355; DA xiv, 341.

Group: Lieder.

Printed Source: Friederike Brun's poem, "Ich denke dein, wenn sich im Blütenregen," set to music by C. F. Zelter, published in the *Musikalische Blumenlese für das Jahr 1795*, edited by J. F. Reichardt. Reprinted by Friedländer in SchGG xi, 116 and 147, where Zelter's music is given both with Brun's text and Goethe's parody.

Classification: Musical Parody.

Comment: As in the case of "Da droben auf jenem Berge" (No. 189), we are dealing here with an emotional climate, a melody, and a first line, all of which must have been extremely

popular among the German Romantic poets. Friedrich von Matthisson (1761–1831) seems to have started a whole series of poems with his:

Ich denke dein,
Wenn durch den Hain
Der Nachtigallen
Accorde schallen!
Wann denkst du mein?

His friend and fellow-poet Friederike Brun (1765–1835) felt inspired by this lyric to write her “Ich denke dein,” copying Matthisson’s first line and the sentimental tone which hovers between reflections on love and those on nature. Rhythmically, the older poem serves rather as a point of departure than as a model, for there are six lines to Brun’s stanza instead of five, and the number of stresses in some of the lines has also been increased.

But Goethe’s parody of Brun’s poem with Zelter’s music follows the rhythmical structure of his model accurately line for line. He also copies the initial line of the first stanza and the rhyme “malt-strahlt” between lines 3 and 6:

BRUN

Ich denke dein,
Wenn sich im Blütenregen
Der Frühling malt,
Und wenn des Sommers
Mild gereifter Segen
In Ähren strahlt.

GOETHE

Ich denke dein,
Wenn mir der Sonne Schimmer
Vom Meere strahlt;
Ich denke dein,
Wenn sich des Mondes Flimmer
In Quellen malt.

One might fear that the remainder of Goethe’s parody would hew too closely to the sentimentality of the model. But he happily leaves behind the artificial atmosphere, composed of elegy and sweetness, when he substitutes in the later stanzas “I see thee,” “I hear thee,” “I am with thee” for Brun’s tiresome repetitions of “I think of thee.”

In fact, there can be no doubt that, as in the case of No. 189, Goethe liked the tune but not the text of the model. There he had considered “the poetry common but the music exceedingly attractive” and pronounced the text as “requiring emendation.” And concerning the source of the present parody he writes: “Zelter’s melody to the song ‘Ich denke dein’ held an incredible attraction for me, and I could not desist from writing myself the [right kind of] song [-text] for it.”

Again, as in the case of No. 189, later German poets continued to reflect and remake Goethe’s “Ich denke dein,” among them Gustav Schwab, Justinus Kerner, and Nikolaus Lenau. (An interesting discussion of Goethe’s predecessors and followers will be found in the chapter, “Vor- und Nachklänge Goethescher Lyrik,” in Martin Sommerfeld’s *Goethe*, Leiden, 1935).

Finally, a word of caution against a minor confusion in the commentaries of JA and FA. Brun’s “Ich denke dein” was inspired by Matthisson’s “Ich denke dein,” and not by Matthisson’s “Adelaide,” immortalized by Beethoven. The two poems have nothing in common save the author and the distinction that each was composed by Beethoven. Beethoven also set to music Goethe’s parody. (Both Matthisson’s and Goethe’s “Ich denke dein” are reprinted in Beethoven’s *Werke*, xv, 38, and xxiii, 152).

207. Ich ging im Felde so für mich hin.

Title: Im Vorübergehn.

Date: August, 1813.

Text: JA II, 222 and 344; FA, II, 104 and 438; DA xiv, 635.

Group: Lyrisches.

Classification: Rhythmical Parody.

Comment: Cf. No. 209.

208. Ich ging im Walde so für mich hin.

Title: Gefunden.

Date: August, 1813.

Text: JA I, 18 and 307; FA I, 13 and 354; DA xiv, 635.

Group: Lieder.

Classification: Rhythmical Parody.

Comment: Cf. No. 209.

209. Ich ging im Walde so vor mich hin.

Title: none.

Date: August, 1813.

Text: JA II, 222 and 344; FA II, 105 and 438; DA xiv, 635.

Group: Lyrisches.

Printed Source: Gottlieb Konrad Pfeffel's poem, "Die Nelke," which appeared first in his *Fabeln* of 1783, reprinted JA I, 308.

Classification: Rhythmical Parody.

Comment: Pfeffel's poem is cast in quatrains of the pattern 2-2-2-2 (numerals indicate stresses per line; cf. No. 65) and tells a parable that was well familiar to readers of the eighteenth century. Both Pfeffel's maiden and Goethe's poet are attracted by the beauty of a flower and want to pick it. The flower protests that to do so would cause it to fade and lose its beauty. The obvious analogy to the rash wooing of the lover and the gentle resistance of the beloved is made in countless lyrics of the time and also colors Goethe's own "Violet" (No. 65) and "Heather-Rose" (No. 224). Below are the first four stanzas of Pfeffel's "Nelke" (Carnation) and one of Goethe's three parodies, derived from Pfeffel (No. 207). The analogy of the plot is as close as that of the rhythm. The first stanza provides the setting; the second describes the loveliness of the flower; the third and fourth the wanton desire to pluck the flower and the ensuing protest. (Italics indicate accents; cf. Nos. 3, 65.)

PFEFFEL

Vom *Schwarm* der *Wes-te*
Ver-*buhlt* um-*weht*,
Be-*goss* Al-*ces-te*
Ihr *Blu-men-beet*.

PFEFFEL

Sie *sah* schon *lan-ge*
Ein *Nelk-chen blühn*,
Gleich *ih-rer Wan-ge*
Weiss und *kar-min*.

Sie *wollt* es *pflük-ken*,
Um *ih-re Brust*
Da-*mit* zu *schmük-ken*,
Den *Sitz* der *Lust*.

Lasst, *fleht* es *ban-ge*,
Mich *heut* noch *stehn*,
Bis *mor-gen pran-ge*
Ich *noch* so *schön*.

GOETHE

Ich *ging* im *Fel-de*
So *für* mich *hin*,
Und *nichts* zu *su-chen*,
Das *war* mein *Sinn*.

GOETHE

Da *stand* ein *Blüm-chen*
So-*gleich* so *nah*,
Dass *ich* im *Le-ben*
Nichts *lie-ber sah*.

Ich *wollt* es *bre-chen*,
Da *sagt* es *schleu-nig*:
Ich *ha-be* *Wur-zeln*,
Die *sind* gar *heim-lich*.

Im *tie-fen Bo-den*
Bin *ich* ge-*grün-det*;
Drum *sind* die *Blü-ten*
So *schön* ge-*rün-det*.

It must be admitted that so far the external similarities are considerable, although Goethe's verse reads like poetry, while Pfeffel's sounds more like an exercise in rhyming. However, at

this point, the *raison d'être* of the parody technique, that is, the desire of the poet to improve upon the model, asserts itself (cf. No. 206). Pfeffel draws the pedestrian moral that flowers will bloom one day and be gone the next. He explicitly terms his lesson a "Moral" and addresses it pointedly to women whom he calls "reife Schwestern" (mature sisters). Goethe, on the other hand, conceives his parody as a tribute to his wife Christiane, whom he first met twenty-five years earlier. He ends his poem with the flower's warning not to break it but to transplant it. No moral to mature sisters is appended, but the poet has expressed to the beloved (and to his readers) his pride and happiness in preserving beauty rather than destroying it.

Apparently the rhythm, as well as the ideas expressed in that rhythm, intrigued Goethe, for he created three different parodies. He published No. 208 in five stanzas in 1815. For some reason or other, he withheld the other two poems from publication until 1827. Then appeared No. 207, also in five stanzas, which, like No. 208, counseled transplanting rather than destruction. Together with No. 207, appeared No. 209: it consisted only of one stanza of five lines. Three of them (1-2 and 5) are almost identical with Nos. 207 and 208, but lines 3 and 4 are quite different and seem like an interpolation.

E. Boucke (FA II, 438) argues, quite reasonably, that all three parodies must have originated about the same time and that Goethe simply postponed the publication of Nos. 207 and 209. I should like to hazard the guess that Nos. 207 and 208 are parodies of Pfeffel, while No. 209 is a further development of Goethe's own parodies, a parody of parodies. Its brevity and the irregularity of its stanza seem to make sense only if the reader is aware of the longer and more symmetrical structures that preceded it.

A comparison of No. 208 on the one hand, and Nos. 207 and 209 on the other, will be found in James Boyd, *Notes to Goethe's Poems*, 2 vols., Oxford, 1948-1949, II, 161f. Boyd argues convincingly for the artistic superiority of No. 208, which Goethe published first.

210. Ich wollt ich wär ein Fisch.

Title: Liebhaber in allen Gestalten.

Date: 1775-1786.

Text: JA I, 22 and 309; FA I, 16 and 354; DA xiv, 216.

Group: Lieder.

Comment: This song sounds very much like a folk song parody, but no model that exhibits the same rhythmical structure has been found. In content, though, the song utilizes a motif which occurs in the folklore of many nations, namely, the desire of the lover to approach the beloved in all kinds of guises and disguises. In C. F. Nicolai's *Kleiner, Feiner Almanach* of 1777, for instance, there occurs the song, "Wohl auf ihr Narrn." Its second stanza articulates the well-known wish to be a bird which might fly to the beloved. This is characteristic of the preference for animals in such "wishing-songs." It is found as well in Goethe's lyric where the lover wishes first to be a fish and his lady an angler and then a horse and his lady a rider. Here the poet still partakes of a robust folk tradition, which in later generations gives way to a more delicate approach, as in Heine's "Ich wollte meine Lieder" and "Ach, wenn ich nur der Schemel wär," where the lover wishes his songs were little flowers, or he the beloved's footstool.

211. Ihr verblühet, süsse Rosen.

Title: none.

Date: 1773-1775.

Text: JA VIII, 170 and 347; FA II, 368 and 486; DA VII, 380, and VIII, 190; DJG v, 53.

Group: The drama, *Erwin und Elmire*.

Comment: In the strict sense of the word this is not a parody, namely, a new text derived from an old tune. Rather, it is a poem which, after it had been written, was fitted to an older melody.

On April 26, 1775, Goethe sent the lyric to the Countess von Stolberg with the remark, "Here is a song of mine for which I have had a melody of Gretry re-cast." The melody was the air, "Je ne sais pourquoi je pleure" from the opera *Le Magnifique* (1773). The re-casting was done by the composer Kayser (cf. No. 199), who copied the first eight measures of the French

tune rather closely, but then proceeded more independently. (The original is reprinted in Gretry's *Works*, xxxi, 114–122; the adaptation in SchGG xi, 20–21.)

Both the French text and Goethe's verse express sentiments of love in an elegiac manner, and both have in common the rhythm of four trochees per line. They were therefore easily interchanged and either one may be sung to Gretry's tune.

Such substitutions, after the event, that is to say, after the text had been written, were not uncommon in the tradition of poetry-and-music or in Goethe's own practice. When Johanna Schopenhauer, the mother of the philosopher, discovered that the song, "Ich hab mein Sach auf Nichts gestellt," (No. 179) could be easily fitted to the folk song "Es ritten drei Bursche zum Tore hinaus," Goethe was greatly pleased, and had the lyric often sung to that tune (B i, 481; the folk song melody is reprinted L. Erk-M. F. Böhme, *Deutscher Liederhort*, Leipzig, 1893–1894, II, 560).

Finally, it should be noted that the entire drama, *Erwin und Elmire*, of which the present lyric forms a part, is derived from the English ballad of "Edwin and Angelina" which Oliver Goldsmith inserted in the eighth chapter of *The Vicar of Wakefield*. The English poem suggested the plot of Goethe's musical play, the French genre of the *Opéra-Comique* provided the dramatic form, and one of the lyrics was fitted to a melody by Gretry: surely, no paucity of heterogeneous influences.

Im spielenden Bache.

A variant of No. 187.

212. Lasset heut am edlen Ort.

Title: Tischlied, zu Zelters siebzigstem Geburtstage, dem 11. Dezember 1828.

Date: December, 1828.

Text: JA III, 167 and 351; DA xv, 428; WA iv, 291, and v, part II, 182.

Group: none.

Comment: This parody will be discussed s. v. No. 216.

213. Lasset heut im edlen Kreis.

Title: Generalbeichte.

Date: 1802.

Text: JA I, 81 and 330; FA I, 67 and 361; DA xiv, 504.

Group: Gesellige Lieder.

Comment: This parody will be discussed s. v. No. 216.

214. Lieber, heiliger, grosser Küsser.

Title: An den Geist des Johannes Sekundus.

Date: November 2, 1776.

Text: JA II, 295; DA xiv, 196; Charlotte I, 49 and 568.

Group: none.

Printed Sources: (1) the fifth *basium* of the Flemish Renaissance poet Johannes Secundus which begins: *Dum me mol-li-bus, hinc et hinc la-cer-tis* (italics indicate stress; cf. No. 65). The meter, which also occurs in the *Carmina* of Catullus, is generally referred to by classical philologists as "Phalaecean" or "Hendecasyllabic." From a modern, accentual standpoint it is characterized by five stresses per line with a stress on the first syllable of each line. An English imitation of this rhythm is offered by Tennyson —

O you chorus of indolent reviewers,
Irresponsible, indolent reviewers,
Look, I come to the test, a tiny poem
All composed in the metre of Catullus.

(2) The South Slavic song of the "Asan Aga," in the rhythm of the *deseterac* (sometimes translated as "Serbian trochees"). This rhythm, too, is characterized by five stresses to the line, the first syllable of each line being stressed.

Classification: Rhythmical Parody.

Comment: Bibliographical references for sources (1) and (2) will be found in "Renaissance Music in Goethe," *Germanic Review* xx (1945), 241-260, wherein is discussed the general significance of the *deseterac* rhythm for Goethe (cf. also Nos. 218, 230, 231).

The poet's main source was Johannes Secundus, as the title alone would indicate. Beyond meter and content (in both poems the beloved to whom the poem is addressed has bitten the lips of the poet), there is a joyous affirmation of the secular life which connects the Latin model and its parody.

The *deseterac* is the second important source. It provided a tone which Goethe employed again and again in his love lyrics between the years 1775 and 1788. In the present poem, the use of the *deseterac* creates subtle overtones that are unmistakable if one reads, in rapid succession, the love songs in that tone (quoted in *Germanic Review* xx, 258f.) This confluence of poetic ideas is, of course, facilitated by the similarity between the Latin and Slavonic rhythms.

In 1789 Goethe published a second version of this poem, "Wer vernimmt mich? ach, wem soll ich's klagen?" under the title "Liebebedürfnis." Cf. JA II, 70 and 294; FA I, 261 and 379; DA XIV, 277.

215. Mein Haus hat kein Tür.

Title: Freibeuter.

Date: Before 1827.

Text: JA II, 226 and 345; FA II, 108 and 438; DA XV, 361.

Group: Lyrisches.

Printed Source: A folk song from the collection *Des Knaben Wunderhorn* 3 vols., (Heidelberg, 1805-1808). This is one of the most important of German folk song collections, and one with which Goethe was prominently connected: it was dedicated to him, and he reviewed it extensively and favorably.⁴⁰ The song is printed Volume III, p. 125, of the *Wunderhorn*.

Classification: Folk Song Parody.

Comment: The model consists of 44 lines of which lines 29-44 seem to have exercised a marked influence on Goethe. In the following quotations italics indicate stresses, and the two lines that are most similar are capitalized:

WUNDERHORN

Hab ein *Ring*-lein am Fin-ger,
Da-*durch* seh ich *nur*,
Da *seh* ich mein *Schätz*-le
Sei-ne *fal*-sche Na-tur.
Aus *ist* es mit *dir*.
MEIN HAUS HAT KEIN TÜR,
MEIN TÜR HAT KEIN SCHLOSS,
Von *dir* bin ich *los*.

Dort *drü*-ben am *Rhein*,
Da *lie*-gen drei *Stein*,
Dort *führt* mir ein *And*-rer
Mein *Schätz*-ze-le *heim*.

GOETHE

MEIN HAUS HAT KEIN TÜR,
MEIN TÜR HAT KE HAUS;
Und *im*-mer mit *Schätz*-zel
Hin-*ein* und her-*aus*.

Mei *Küch* hat ke *Herd*,
Mei *Herd* hat ke *Küch*;
Da *bra*-tets und *sie*-dets
Für *sich* und für *mich*.

⁴⁰ Cf. p. 17; also No. 205.

216. Mich ergreift, ich weiss nicht wie.

Title: Tischlied.

Date: February, 1802.

Text: JA I, 77 and 329; FA I, 64 and 361; DA xiv, 502.

Group: Gesellige Lieder.

Printed Sources: (1) The ever-popular medieval drinking song, "Mihi est propositum in taberna mori," a variant of "Meum est propositum in taberna mori." The song forms a stanza in the "Confessio," a longer poem by a medieval author known as the "archipoeta," or Archpoet. The "Confessio" is recorded in a medieval manuscript of Latin and German secular poems discovered in the early nineteenth century in the library of the Benedictine monastery of Benedictbeuern in Bavaria. This manuscript collection is generally known as *Carmina Burana*, i.e., the Songs of Benedictbeuern, and has often been reprinted, in part or as a whole. An early reprint of "Mihi est propositum" will be found in *Carmina Burana* (Bibliothek des literarischen Vereins in Stuttgart, vol. xvi, Stuttgart, 1847), p. 69, and a very recent one with English translation in *The Goliard Poets*, tr. George F. Whicher (Norfolk, Conn., 1949) p. 110f. and 296. The amount of academic scholarship that has been bestowed on "the greatest drinking song in the world" (Helen Waddell, *The Wandering Scholars*, Boston, 1927, p. 154) naturally defies cataloguing here. Suffice it to mention Thomas Wright's edition of *The Latin Poems, Commonly Attributed to Walter Mapes* (London, 1841, p. 73); the edition of *Vagantenlieder* by Robert Ulich and Max Manitius (Jena, 1927, p. 132); and Helen Waddell's *Mediaeval Latin Lyrics* (London, 1929, p. 176f.).

(2) G. A. Bürger's German parody of (1), "Ich will einst bei Ja und Nein, vor dem Zapfen sterben," written in 1777 and published in his *Gedichte* of 1780, p. 290.

(3) J. A. P. Schultz' musical composition of (1) and (2) published in his *Lieder im Volkston* (1st ed., Berlin 1782; 2nd ed., Berlin, 1785). The song occurs in both editions, and I have checked the musical and literary texts against a copy of the second edition in The New York Public Library.

Classification: Musical Parody.

Comment: The story of this drinking song in German literature, from the second half of the 18th century to the student songbooks of the present has been sketched in the Introduction,⁴¹ where Schultz' music with the texts of the Archpoet, of Bürger, and of Goethe has been presented. What connects the various poems quoted there — as well as countless other Goliardic lyrics, old and new — are two elements. In content, these songs extol the pleasures of drinking and other secular joys with utter frankness. In rhythm, they are all derived from the trochaic stanza of the wandering scholars. This stanza has the same distribution of stresses as the ubiquitous ballad quatrain, namely 4-3-4-3 (numerals indicate stresses per line; cf. No. 65). But whereas the ballad quatrain is iambic, the Goliardic quatrain is trochaic.

Goethe's "Mich ergreift" of 1802 consists of eight stanzas, each of which is composed of two such quatrains. The strains proved popular indeed, and the song, itself a parody of Latin and German models, became the point of departure for three further parodies.

In 1822 the Weimar poet H. K. F. Peucer improvised, on the occasion of Goethe's birthday, verses which he entitled "To the melody 'Mich ergreift ich weiss nicht wie.'" The following year Marianne von Willemer wrote at the bottom of a colored view of Frankfurt a quatrain clearly derived from the conclusion of "Mich ergreift." Her summer residence, "Die Gerbermühle," stood in the background of the print, and the word "Mühle" (mill) provided an obvious connection between the two poems. Shortly thereafter, Goethe, inspired by the same view, wrote a quatrain that is almost identical with Marianne's jocular improvisation:

Goethe, 1802, 1st and last quatrain (JA I, 77ff)

Mich ergreift, ich weiss nicht wie,
Himmlisches Behagen.
Will michs etwa gar hinauf
Zu den Sternen tragen?

Von der Quelle bis ans Meer
Mahlet manche Mühle,
Und das Wohl der ganzen Welt
Ists, worauf ich ziele.

⁴¹ Cf. p. 14 ff.

Peucer, 1822 (GJB xxvii, 277):

Am 28. August 1822. Nach der Weise: Mich ergreift, ich weiss nicht wie, etc. (Manuscript für Freunde.)

Jetzo lasset allzumal
Ihn, den Hohen, leben!
Gute Freunde mögen gern
Wunsch in Töne weben...

Marianne 1823 (Marianne, p. 346):

Von der Ilme bis zum Rhein
Mahlet manche Mühle;
Doch die Gerbermühl am Main
Ists, worauf ich ziele.

Goethe 1823 (WA v, part ii, p. 367; cf. No. 229):

Von der Isar bis zum Rhein
Mahlen manche Mühlen,
Doch die Gerbermühl am Main
Ists, wohin wir zielen.

The Latin lyric was a popular student song long before Schultz published his composition, but no melody for "Mihi est propositum," prior to Schultz, has been preserved. Franz M. Böhme (L. Erk-M. F. Böhme, *Deutscher Liederhort*, 3 vols. Leipzig, 1893-1894, iii, 493 and 495) remarks quite properly that the tune for the Latin student song, "Lauriger Horatius," fits "Mihi est propositum" perfectly and may have well been originally invented for the latter text. This tune, recorded in the eighteenth century, is indeed a versatile one: it served various German texts in the eighteenth century and is now mostly associated with the popular Christmas song "O Tannenbaum," to which it was first fitted in 1820 (cf. Erk-Böhme, op. cit., i, 548). It is one more instance of the flexibility of the stanza of the wandering scholars. For whereas "Lauriger" follows the pattern 4-3-4-3-4-3-4-3 (numerals indicate stresses per line; cf. No. 65), and each line begins with a downbeat, "Tannenbaum" is of the design 4-3-4-3-4-4-4-3 and each line begins with an upbeat. This necessitates not only the addition of an unstressed note at the beginning of each line — making the tune iambic rather than trochaic — but also the addition of a stressed note at the end of the sixth line.

Such variations, modifications and adaptations have, of course, been observed with many of the parodies described in these pages. Yet, they occur with particular frequency in two repertoires: the iambic ballads and the trochaic Goliard songs. It will be remembered, for instance, how often Goethe used in his ballads a stanza of seven lines (4-3-4-3-4-4-3) in which an appendix of three lines is added to the basic quatrain (cf. Nos. 5, 9, 42, 88, 110, 131, 143). An analogous modification was made in the trochaic verse of the wandering scholars. Schultz's popular tune was written for the favorite meter of Goliardic song, the trochaic quatrain of the pattern 4-3-4-3. It could be sung to such *carmina burana* as "Me-um est pro-po-si-tum," "A-mor ha-bet su-per-os," "Ex-ul e-go cle-ri-cus," "Bac-che, be-ne-ve-ni-es," "Dum cau-po-na ver-te-rem," etc. (Italics indicate stresses.) All these are composed of Goliardic quatrains, as are Bürger's and Goethe's recreations of "Meum est propositum." But these were not the only popular Latin drinking songs known in Germany during the eighteenth century. There was "Gau-de-a-mus i-gi-tur," cast in trochaic stanzas of seven lines of the pattern 4-3-4-3-4-4-3, and translated into German by Günther as early as 1717 in stanzas of the same organization (cf. Erk-Böhme, op. cit., iii, 490). As in the case of the iambic ballads, so here with the popular repertory in trochaic measure, a tune originally intended for a text of eight lines (4-3-4-3-4-3-4-3) was easily adapted to a lyric of seven lines. And in the German student songbooks of the nineteenth century, Schultz's popular tune would serve at one time "Meum est propositum," at another "Lauriger Horatius," and at still another "Gaudeamus igitur."

Goethe, too, used the variant of seven lines of the trochaic stanza of the wandering scholars in three parodies which, in their spirit of conviviality as well as in their rhythm, are derived

from "Mihi est propositum." The first, "Lasset heut im edlen Kreis" (No. 213 above) is a "Geselliges Lied" like several of his drinking songs (cf. Nos. 81, 179, 203; also the present "Mich ergreift"). It was written in 1802 for the *cour d'amour* for whose merry meetings he and Schiller were fond of improvising lyrics.⁴² In content, No. 213 absorbed several models, among them a *ballata* of Lorenzo di Medici and a passage from a letter of Schiller's (JA III, 351 and JA I, 330). The song became very popular and was parodied on two successive occasions. For Zelter's birthday in 1828, the poet wrote a parody of his parody, which, in its first stanza, refers clearly to the older song (No. 212). In 1830, on the occasion of his own birthday, his friends in Frankfurt sent him a silver cup and a case of wine, quoting in the accompanying letter the fifth stanza of the original parody. Goethe, not to be outdone, replied with another improvisation (No. 221), which he subtitled "Melodie: Lasset heut im edlen Kreis" (To the melody: "Lasset," etc.) and whose last stanza parodied the same fifth stanza which his friends had quoted.

Goethe 1802: Stanzas 1 and 5 (JA I, 81f.)

| | |
|-------------------------------------|-------------------------------|
| Lasset heut im edlen Kreis | Willst du Absolution |
| Meine Warnung gelten! | Deinen Treuen geben, |
| Nehmt die ernste Stimmung wahr, | Wollen wir nach deinem Wink |
| Denn sie kommt so selten. | Unablässig streben, |
| Manches habt ihr vorgenommen, | Uns vom Halben zu entwöhnen |
| Manches ist euch schlecht bekommen, | Und im Ganzen, Guten, Schönen |
| Und ich muss euch schelten. | Resolut zu leben. |

Goethe 1828: 1st Stanza (JA III, 167)

Lasset heut am edlen Ort
 Ernst und Lust sich mischen,
 Geist an Herzen, Ton am Wort
 Feierlichst erfrischen!
 Froh'geniesset eurer Lage,
 Denn man setzt nicht alle Tage
 Sich zu solchen Tischen.

Goethe 1830: last Stanza (JA III, 172f.; cf. No. 221)

Werde Silber, werde Gold,
 Wie sichs ziemt, verehret;
 Bleibe guter Geist euch hold,
 Der im stillen lehret:
 Sich ans Reine zu gewöhnen
 Und im Echten, Guten, Schönen
 Recht uns einzubürgern.

As in the case of the ballads, the "tone" or rhythm of these songs is as important for the poet's *œuvre* as the concrete parodies themselves. For this reason, the chapter on "Ballads" enumerated some 150 poems, although for most of them no specific models have been found so far. Space forbids the presentation of an equally detailed list of Goethe's lyrics in Goliardic rhythm, but below will be found a short chronological tabulation. It emphasizes the strong impact which the tone of "Mich ergreift" made upon the poet when he absorbed it in 1802. Only three poems in Goliardic rhythm date from the three decades preceding that year, but some forty follow before Goethe's death in 1832.

The tabulation gives approximate date, first line, and page reference to H. G. Graef's chronological edition of the poems in DA XIV and XV. Unless otherwise indicated, each poem

⁴² Cf. p. 13 ff.

falls into the regular trochaic quatrains of the *carmina burana*. When the seven-line stanza, or other variations, are used, the stanza is briefly sketched in parenthesis, e.g., 4-3-4-3-4-4-3.

Before proceeding to this tabulation a word should be said about nomenclature. In order to refer clearly to Goethe's most important model, I have spoken of the "stanza of the wandering scholars," the "goliardic quatrain," the "trochaic quatrain of the *carmina burana*." Most English and American works on versification call the metrical formula of "Mihi est propositum" by the name of "rhymed septenary." Obviously, a septenary of seven stresses equals a couplet 4-3; and two such septenaries make up the standard quatrain. (Cf. the basic works on prosody by George Saintsbury and Jakob Schipper; also their evaluation in Francis Gummere's *Handbook of Poetics*, Boston, 1903, p. 182, and in George Young's *English Prosody*, Cambridge, 1928, p. 145.) However, whatever nomenclature is employed, Goethe's main source seems quite clear. This is not to say that, as in the case of the ballads, various models from various languages did not at times converge in the poet's mind. For instance, the lyrics from the *West-östlicher Divan* in goliardic quatrains combine the influence of the Latin stanza with that of German translations from the Persian (cf. No. 30). And in the case of one of the poems listed below there can be no doubt that Goethe's main source was an elegiac German lyric, not a merry Latin song ("Füllest wieder Busch und Tal," described in detail as No. 199 above). This is the exception rather than the rule. Still, there remains to be done a thorough study of Goethe's trochaic poems of the pattern 4-3-4-3, to which this discussion is but an humble beginning.

| DATE | FIRST LINE | DA XIV | REMARK |
|---------|------------------------------------|--------|---|
| 1774 | Als ich noch ein Knabe war | p. 134 | (4-3-4-3-3) |
| 1777-78 | Füllest wieder Busch und Tal | 200 | Cf. No. 199 above |
| 1794 | Als ich still und ruhig spann | 323 | |
| 1802 | Mich ergreift, ich weiss nicht wie | 502 | No. 216 |
| 1802 | Lasset heut im edlen Kreis | 504 | (4-3-4-3-4-4-3) No. 213 |
| 1805 | Möcht ich doch wohl besser sein | 527 | |
| 1807 | Himmel, ach! so ruft man aus | 539 | |
| 1813 | Muntre Gärten lieb ich mir | 623 | |
| 1813 | Viele Gäste wünsch ich heut | 637 | Cf. No. 228 below |
| 1814 | Tut ein Schilf sich doch hervor | 19 | |
| 1814 | Sei das Wort die Braut genannt | 20 | |
| 1814 | Auch in Locken hab ich mich | 21 | |
| 1814 | Lass dich nur in keiner Zeit | 27 | |
| 1814 | Artges Häuschen hab ich klein | 46 | |
| 1814 | Dichten ist ein Übermut | 48 | |
| 1814 | Wenn du auf dem Guten ruhst | 51 | |
| 1814 | Warmes Lüftchen, weh heran | 53 | |
| 1814 | Übers Niederträchtige | 63 | |
| 1814 | Strenge Fräulein zu begrüßen | 64 | |
| 1814 | Worauf kommt es überall an | 70 | |
| 1814-15 | Jeder ist doch auch ein Mensch | 88 | |
| 1815 | Ruhig soll ich hier verpassen | 104 | |
| 1815 | Mag der Grieche seinen Ton | 120 | |
| 1815-16 | Haben sie von deinen Fehlern | 153 | |
| 1817 | Lustrum ist ein fremdes Wort | 182 | |
| 1818-19 | Müsset im Naturbetrachten | 208 | First six lines: 4-4-4-4-4-4; concludes: 4-3-4-3 |
| 1819 | Weil so viel zu sagen war | 213 | |
| 1821 | Was dem einen widerfährt | 245 | |
| 1822 | Gönnet immer fort und fort | 270 | |
| 1822 | Da das Ferne sicher ist | 301 | |

| DATE | FIRST LINE | DA XV | REMARK, <i>continued</i> |
|---------|-----------------------------------|-------|---|
| 1822 | Pusten, grobes deutsches Wort | 301 | |
| 1823 | Lass doch, was du halb vollbracht | 320 | |
| 1823 | Wie es in der Welt so geht | 321 | |
| 1823 | Einem unverständigen Wort | 325 | |
| 1823 | Von der Isar bis zum Rhein | 328 | Cf. No. 229 below |
| 1823-28 | Stark von Faust, gewandt im Rat | 336 | |
| 1823-28 | Wer sich selbst und andre kennt | 345 | First quatrain: 4-3-4-3; second quatrain: 4-4-4-4 |
| 1823-28 | Künstler, wirds im Innern steif | 355 | |
| 1823-28 | Ob ich liebe, ob ich hasse | 388 | |
| 1823-28 | Spansches hast du mir gesandt | 414 | |
| 1823-28 | Edle deutsche Häuslichkeit | 416 | |
| 1828 | Lasset heut am edlen Ort | 428 | (4-3-4-3-4-4-3) No. 212 |
| 1830 | Pflegten wir kristallen Glas | 435 | (4-3-4-3-4-4-3) No. 221 |
| 1831 | Klarster Stimme, froh an Sinn | 436 | below |
| 1831 | Sangreich war dein Ehrenweg | 436 | |

217. Nicht am Susquehanna.

Title: Zum 21. Juni, Karlsbad, 1808.

Date: 1808.

Text: JA III, 113 and 329; FA II, 406 and 490; DA XIV, 550; WA IV, 236, and V, part II, 139.
Group: none.

Source: A poem which Christian Gregor (1723-1801) sent from Bethlehem, Pennsylvania, to his daughter Christiane in Herrnhut, Germany. Gregor, the author of many sacred songs, was a Herrnhuter (or "Moravian" as they are commonly called in America). Like so many of his fellow believers, he emigrated from Germany to the United States. In 1771, on the occasion of her eleventh birthday, he sent a rhymed letter to his daughter who had stayed behind in Herrnhut. It told of his missionary work in America and of other doings.

*Von des Hei-lands Sa-che // in A-me-ri-ca
Und was sonst ich ma-che // hier und dort und da.*

(In this quotation italics indicate stresses, and the symbol // signifies both caesura and internal rhyme.) It is difficult for modern readers, interested in early American-German relations, not to be touched by these references to eighteenth-century life on the banks of the Susquehanna and to the Moravian settlements of Bethlehem and Lititz.

*Beth-le-hem hier-ü-ben, // ü-bèrm O-ce-an,
Seh ich just wie drü-ben // un-ser Herrn-hut an...*

*Li-titz, bei-nah vier-zig // Meil' von Beth-le-hem,
Grü-net und for-miert sich // auch recht an-ge-nehm...*

*An der Sus-que-han-na, // ei-nem gros-sen Fluss,
Wo man ir-disch Man-na // stampft und es-sen muss...*

To appreciate the ruggedness of the pioneer's story and the fervor of the missionary's zeal, Gregor's account of the New World and its Red Indians should be read in its entirety. It is reprinted in the commentary of WA and in F. C. Schreiber's "Goethe-Herrnhut-America" (*Deutsch-Amerikanische Geschichtsblätter*, 1920-1921, p. 3-11). The poem proceeds throughout in rhymed couplets with six trochees in each line and with both caesura and internal rhyme after the third trochee.

Classification: Rhythmical Parody.

Comment: Goethe and his friends came to know and enjoy Gregor's birthday poem in Karlsbad in the summer of 1808. And on the occasion of Silvie von Ziegesar's birthday, the poet improvised a parody which carefully copied the trochaic rhymed couplets with caesura and internal rhyme. His diary noted: "Herrnhuter-Epistel. Festgedicht in demselbigen Tone" (Herrnhuter epistle. Festival [i.e., birthday] poem in the same tone). The word "tone" here signifies not only the prosodic properties, but also the general air of naïve simplicity. Moreover, Goethe's first couplet, in content as well as in rhyme, clearly refers to the manna on the banks of the Susquehanna:

GREGOR, 1771

An der Sus-que-han-na, // ei-nem gros-sen Fluss,
Wo man ir-disch Man-na // stampft und es-sen muss.

GOETHE, 1808

Nicht am Sus-que-han-na, // der durch Wü-sten fließt,
Wo zum ird-schen Man-na // geist-ges man ge-niesst.

218. O du loses, leidigliebes Mädchen.

Title: Morgenklagen.

Date: 1788.

Text: JA II, 73 and 296; FA I, 264 and 380; DA XIV, 279.

Group: Vermischte Gedichte.

Printed Sources: (1) a Latin elegy by Johannes Secundus. His influence on Goethe is discussed in GJB XIII, 209, and the elegy is reprinted in *Baisers et Élegies de Jean Second avec le texte Latin*, ed. P. F. Tissot, Paris, 1806, p. 84-87; (2) the rhythm of the South Slavic *deseterac* (cf. Nos. 214, 230, 231).

Classification: Rhythmical Parody.

Comment: Another love lyric from the period 1775-1788 in the rhythm of the *deseterac* (cf. the comment to No. 214). In content, the Latin elegy contributes several motives which are evaluated in GJB by G. Ellinger.

219. O gib, vom weichen Pfühle.

Title: Nachtgesang.

Date: 1802.

Text: JA I, 57 and 320; FA I, 47 and 358; DA XIV, 511.

Group: Lieder.

Printed Source: The Italian folk song, "Tu sei quel dolce fuoco," set to music by J. F. Reichardt. The text has been reprinted by H. Düntzer (*Goethes lyrische Gedichte, erläutert . . .*, 3 vols., Leipzig, 1875-77, II, 135) and W. Masing (*Sprachliche Musik in Goethes Lyrik*, Strassburg, 1910, p. 54).

Classification: Musical Parody.

Comment: One of Goethe's parodies from the *Almanac* for the year 1804 and published, with Reichardt's melody for the Italian model, in Ehlers' *Songs*. The popular nature of the *Almanac* and the importance of Ehlers' musical companion volume have been described earlier.⁴³ After Goethe had written a new text to Reichardt's tune, Zelter composed another tune to Goethe's parody. On July 23, 1804, he wrote to the poet: "...I enclose a song which I have just made. Reichardt has set the Italian poem to music so beautifully that it did not occur to me to compose it myself. However, today I found your poem, and matters immediately took their course. I shall be content if my melody is related to that of Reichardt, as the translation

⁴³ Cf. p. 9.

of the poem [i.e., Goethe's parody] is to the original..." Goethe was pleased and replied on August 8th: "...the melody is very pleasant and fits my song, indeed, better than my song fits Reichardt's very laudable melody..." For the present discussion, Reichardt's composition has been checked against a copy of his *Goethe's Lieder, Oden, Balladen und Romanzen mit Musik von J. F. Reichardt*, Leipzig, n. d. [1809], part I, p. 34, in the Dartmouth College Library. There the song appears both with the original Italian and with Goethe's text. Of course, Reichardt's composition must have appeared first in print before 1809, but so far I have not been able to locate a copy in an American library. Of the existence of such an earlier edition there can be no doubt (cf. Graef, 3rd division, I, 392 and 403).

Woldemar Masing follows his reprint of the Italian text with a sensitive and detailed analysis of the similarities and dissimilarities between model and parody. Certain similarities in the rhyme scheme are obvious enough, such as the echoing of the third line of each stanza in the first line of each succeeding stanza. Equally obvious is the derivation of the parodies which Eichendorff (from the novel *Ahnung und Gegenwart*, 1815) and Heine (from the *Buch der Lieder*, 1827) wrote of Goethe's poem. Below are the first two stanzas of all four lyrics:

ITALIAN

Tu sei quel dolce fuoco,
L'anima mia sei tu
E degli affetti miei—
Dormi, che vuoi di più?

E degli affetti miei
Tien le chiavi tu!
E di sto cuore hai—
Dormi, che vuoi di più?

GOETHE 1802

O gib vom weichen Pfühle,
Träumend, ein halb Gehör!
Bei meinem Saitenspiele
Schlafe! was willst du mehr?

Bei meinem Saitenspiele
Segnet der Sterne Heer
Die ewigen Gefühle;
Schlafe! was willst du mehr?

EICHENDORFF (from *Ahnung und Gegenwart*,
1815)

Ach von dem weichen Pfühle
Was treibt dich irr' umher?
Bei meinem Saitenspiele
Schlafe, was willst du mehr?

Bei meinem Saitenspiele
Heben dich allzusehr
Die ewigen Gefühle;
Schlafe, was willst du mehr?

HEINE (from *Buch der Lieder*, 1827)

Du hast Diamanten und Perlen
Hast alles, was Menschenbegehr,
Und hast die schönsten Augen —
Mein Liebchen, was willst du mehr?

Auf deine schöne Augen
Hab ich ein ganzes Heer
Von ewigen Liedern gedichtet —
Mein Liebchen, was willst du mehr?

220. O Welt! wie schamlos und boshaft du bist!

Title: Ferdusi spricht.

Date: 1815.

Text: JA v, 41 and 355; FA III, 56 and 309; DA xv, 73.

Group: West-östlicher Divan, Buch der Betrachtungen.

Printed Source: A passage from the Persian epic *Shahnameh* by Firdusi, translated in Hammer-Purgstall's *Fundgruben des Orients*, 6 vols. Vienna 1809–1816, II, 64, and reprinted in the commentary of FA.

Classification: Rhythmical Parody.

Comment: One of the parodies from the *Divan*, inspired by German translations of Oriental poetry (cf. Nos. 30, 81, 197, 200, 202, 204). As in No. 202, Goethe's re-creation copies two lines of the model verbatim and then adds, by way of a reply, two lines in the same rhythm.

221. Pfl egten wir kristallen Glas.

Title: Erwiderung der festlichen Gaben.

Date: 1830.

Text: JA III, 172 and 353; DA xv, 435; WA iv, 297, and v, part II, 188.

Group: none.

Comment: This parody has been discussed s. v. No. 216, where the last stanza is quoted.

222. Ros und Lilie morgentaulich.

Title: Im Gegenwärtigen Vergangnes.

Date: July 26, 1814.

Text: JA v, 12 and 330; FA III, 29 and 296; DA xv, 47.

Group: West-östlicher Divan, Buch des Sängers.

Printed Source: A quatrain from Hammer-Purgstall's *Der Divan von . . . Hafis*, Stuttgart and Tübingen, 1812–1813; reprinted in the commentaries of JA and FA.

Classification: Rhythmical Parody.

Comment: One of the parodies from the *Divan*, inspired by German translations of Oriental poetry (cf. Nos. 30, 81, 197, 200, 202, 204, 220). Hammer-Purgstall's translation provided the rhythmical frame-work of four trochees per line. Beyond that, Goethe took from Hâfiz the symbol of the rose and lily, which also appealed to the younger German Romanticists: in Tieck's comedy, *Kaiser Octavianus*, for instance, the rose and lily stand for love and art.

223. Sagt es niemand, nur den Weisen.

Title: Selige Sehnsucht.

Date: July 31, 1814.

Text: JA v, 16 and 332–38; FA III, 32 and 297–98; DA xv, 55.

Group: West-östlicher Divan, Buch des Sängers.

Printed Source: A lyric from Hammer-Purgstall's *Der Divan von . . . Hafis*, Stuttgart and Tübingen, 1812–1813; reprinted in the commentaries of JA and FA.

Classification: Rhythmical Parody.

Comment: This is, philosophically and poetically, one of the great poems of the old Goethe. Friedrich Gundolf considers this poem and "Wiederfinden" the climax of the *Divan*, and Konrad Burdach has quite properly devoted to it in JA a long and loving commentary. The lyric shows the confluence of many schools of thought: the Persian mysticism of Saadi and Hâfiz, the Platonic theory of Eros; the mysticism of the Christian world and — not the least important — Goethe's own theory of metamorphosis. To do these various strands justice and to analyze their reflection in Goethe's poem would require an essay of full length. The following remarks are necessarily brief and largely restricted to prosodic questions.

The main source is Hammer-Purgstall's translation of Hâfiz, of which two quatrains are quoted below:

Wie die Ker-ze brennt die See-le,
 Hell an Lie-bes-flam-men,
 Und mit rei-nem Sin-ne hab ich
 Mei-nen Leib ge-op-fert.

The soul burns like a candle
 Brightly in flames of love,
 And with pure mind I have
 Sacrificed my body.

Bis du nicht wie Schmet-ter-lin-ge
 Aus Be-gier ver-bren-nest,
 Kannst du nim-mer Ret-tung fn-den
 Von dem Gram der Lie-be.

Until, like butterflies
 Desire makes thee burn to death
 Thou canst never find relief
 From the grief of love.

Italics indicate stresses, and the trochaic scheme of these verses may be summarized as 4–3–4–3 (cf. No. 65).

Goethe's parody consists of five stanzas in trochaic measure. The first four are of the pattern 4–4–4–4, the last 4–3–4–3. In order to show the considerable similarities in content, stanzas 2, 4 and 5 are given below. They contain the comparison with the burning candle, the comparison

with the butterfly which flies to its death; and the thought that relief from grief is found only through the gospel of death:

*In der Lie-bes-näch-te Küh-lung,
Die dich zeug-te, wo du zeug-test,
Ü-ber-fällt dich frem-de Füh-lung,
Wenn die stil-le Ker-ze leuch-tet.*

*Kei-ne Fer-ne macht dich schwie-rig,
Kommst ge-flo-gen und ge-bannt,
Und zu-letzt, des Lichts be-gie-rig,
Bist du Schmet-ter-ling ver-brannt.*

*Und so lang du das nicht hast,
Die-ses: Stirb und wer-del
Bist du nur ein trü-ber Gast
Auf der dunk-len Er-de.*

In the coolth of nights of love
Which begot thee; where thou begotst,
A strange feeling conquers thee
When the quiet candle shines.

No distance gives thee trouble,
Thou comest flying and charmed,
And, at last, desirous of the light,
Thou art burned, butterfly.

And as long as thou dost not have
This gospel: Die and enter again into being,
Thou art only a doleful guest
On this dark earth.

The last stanza, the poetic and philosophical summation of the poem, is closest to the rhythm of the model. At the same time, it is truly West-Eastern, in that it extends and develops the thought of Hâfiz. (About the West-Eastern character of the entire *Divan*, cf. No. 30; for other parodies of Oriental models, cf. Nos. 81, 197, 200, 202, 204, 220, 222.) In Persian thought, candle, butterfly and man burn to death and are thus liberated from the prison of the body. There is no implication of repeated death and resurrection during life on this earth. But the message of "Stirb und werde" of Goethe's last stanza spells out precisely this faith, a faith in keeping with the poet's philosophy of finding hope and salvation in this world. Thus the last stanza grafts Western elements on the Eastern model. In so doing it reaffirms the *raison d'être* of the parody technique which resides in live development, not in mechanical copying. On the other hand, Goethe wanted the reader to know that Hâfiz' poem had served as a point of departure for his own lyric. The original title was "Buch Sad, Gasele 1" referring to the verse of the model (cf. WA vi, 372 and JA v, 332).

224. Sah ein Knab ein Röslein stehn.

Title: Heidenröslein.

Date: 1771; first published by Goethe in 1789.

Texts: JA i, 12 and 304; FA i, 7 and 353; DA xiv, 668; WA i, 16 and 371; DJG ii, 61, and vi, 166.

Group: Lieder.

Printed Sources: (1) "Sie gleicht wohl einem Rosenstock," a poem published in a collection of Paul von der Aelst in 1602, reprinted by Max Morris (DJG vi, 166) and F. M. Böhme (Erk-Böhme, *Deutscher Liederhort*, 3 vols., Leipzig, 1893-1894, ii, 242). The latter reprint also offers a melody, taken from a songbook of the sixteenth century. This melody, intended for a poem about a flower of the heath (Heidenblümlein), aptly fits our poem about the rose of the heath (Heidenröslein), both in meter and atmosphere.

(2) A passage in Herder's *Von deutscher Art und Kunst*, published in 1773 (and reprinted Herder v, 194, and DJG vi, 169) where he "quotes from memory" (suppliere... aus dem Gedächtnis) the poem "Es sah ein Knab ein Röslein stehen" as an example of an old German children's song. The title given here is "Fabelliedchen" (Little Fable Song).

(3) Herder's poem "Es sah ein Knab ein Knöspgen stehn," entitled "Die Blüte" (The Blossom) and subtitled "Ein Kinderlied" (A Children's Song). It is preserved in a manuscript collection of 1771 and reprinted DJG vi, 168, and Herder xxv, 438.

(4) "Es sah ein Knab ein Röslein stehn," published Herder in 1779 in the second part of his *Volkslieder*, reprinted Herder xxv, 437 (cf. also the commentary p. 680). The title given here is "Röschen auf der Heide" (Little rose on the heath), and the table of contents states, "Aus der mündlichen Sage" (after the oral tradition).

Classification: Folk Song Parody.

Comment: There has been a great deal of controversy about the "Heidenröslein." Is it by Herder, or is it by Goethe? And even granted that it is by Goethe — a supposition accepted

by the majority of scholars — how much of it is by Goethe? Did he merely provide a new version of a folk song which differed slightly from Herder's version? (Line 1: "Sah ein Knab" instead of "Es sah ein Knab"; also lines 3–5 and 18–19.) Or did he fashion from the poem, published by von der Aelst in 1602, a full-fledged parody which departs from the model in important creative aspects?

The eighteenth-century lack of reverence for originality and the absence of copyright laws make it impossible to decide the matter. On the other hand, there can be no doubt that Goethe's "Heidenröslein" has become a folk song *de facto*, and is, probably, the most popular song among the poet's lyrics. Interestingly enough, it is usually sung to a melody which has *become* a folk melody, although it was composed by Heinrich Werner and first published in a collection of 1829. The melody, too, owes a heavy debt to its antecedents, notably to Schubert's composition of 1815, as Max Friedländer has pointed out in *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902, II, 161). And, indeed, Schubert's melody itself resembles one of the ditties from Mozart's *Magic Flute* of 1791.

Just what were the qualities that made Werner's tune outrun all others in popular favor is difficult to say. Musically, it is certainly inferior to that of Schubert, from which it is derived. On the other hand, it is neither easier to sing nor to remember than Reichardt's setting of 1794, which is marked by a charming simplicity and which attracted Brahms so much that he rearranged it in 1858 for his *Volkskinderlieder*, dedicated to the children of Robert and Clara Schumann. (The settings of Reichardt, Grönland, Kienlen, Schubert, and Tomaschek, as well as a sketch by Beethoven, have been reprinted by Friedländer in SchGG XI and XXXI; the Prussian State Library lists over 150 compositions, but most of them merit little attention.)

The two basic questions to be dealt with in regard to the text are Goethe's indebtedness to Herder and to folk song. These questions have been threshed out at great length and with great heat in the manner characteristic of literary sleuthings involving famous authors. The recent discussion by James Boyd (*Notes to Goethe's Poems*, 2 vols., Oxford, 1948–1949, I, 21–25) seems to offer a fair summary of the probable chronology:

Source (1). The first stage is a folk song, such as the one published in 1602.

Sources (2) and (4). The second stage is the "Fabelliedchen" which Herder published in 1773 and again in 1779, but which Goethe transmitted to Herder as early as 1771. In it the stanza of eight lines of Source (1) is reduced to seven lines. The conclusion is not tragic: the boy enjoys the rose which he has plucked and forgets its sufferings.

Source (3). In 1771 Herder produced his parody of the folk-song version which Goethe had presented to him. Herder's "Es sah ein Knab ein Knöspgen stehen" is characterized by a moralizing tone. It copies the stanza of seven lines and concludes on a tragic note: the boy sadly perceives a bare tree after he has plucked the blossom.

Also in 1771 Goethe fashioned his famous "Heidenröslein" (though it was not published until 1789). In it he returned, on the whole, to the sturdy tradition of folk song, avoiding the moralizing slant of the eighteenth century, which marked Herder's parody. However, the lyric now concluded on the tragic note that the powerless rose must suffer death. And in this respect the otherwise poetically inferior version of Herder has made its contribution.

It may seem strange that so sensitive a critic as Herder should turn a perfectly good folk song into such a poor poem as "Die Knospe" (The Blossom). But his was a tortured soul whose moral and religious scruples at times produced strange results. Also, he published Goethe's first folk-song version twice, his own parody never, which indicates his sound judgment on second thought.

There can be no doubt that Herder knew the collection of von der Aelst (cf. DJG VI, 170, and Herder xxv, 680) which provided Goethe with his model. In fact, he probably drew Goethe's attention to it, since he functioned altogether as the younger man's poetic mentor. In the scholarly literature on this song, there are prolonged arguments on the propriety of mutual borrowings between the two poets. The facts will fall into their proper perspective if we remember that Herder was the great restorer of German folk song and the great teacher of the young Goethe.

225. Selig bist du, liebe Kleine.

Title: An die Cikade. Nach dem Anakreon.

Date: 1781.

Text: JA II, 81 and 298; FA I, 270 and 380; DA XI, 235; SchGG VII, 75 and 371.

Group: Vermischte Gedichte.

Printed Source: The well known Anacreontic lyric, entitled Εἰς τέττιγα (To a grasshopper), which begins Μαχαρίξομέν θε τέττιξ (We bless you, grasshopper). Convenient modern reprints,

with references to older editions, are offered by Carl Preisendanz (*Carmina Anacreontea*, Leipzig, 1912, p. 28) and by C. M. Bowra (*The Oxford Book of Greek Verse*, Oxford, 1930, p. 189). In Thomas Stanley's *Anacreon* of 1651, the first four lines are translated as follows:

Grasshopper thrice-happy who
Sipping the cool morning dew
Queen-like chirpest all the day
Seated on some verdant spray...

(The complete translation is reprinted in *Greek Literature in Translation*, ed. G. Howe and G. A. Harper, New York, 1924, p. 117.)

Classification: Rhythmical Parody.

Comment: The famous original belongs to a body of poems known as *Anacreontea*, i.e., imitations of Anacreon from the Hellenistic and Greco-Roman periods. It consists of lines of eight syllables each, and the meter is called "Minor Ionic with anacalasis" (cf. C. M. Bowra, *Greek Lyric Poetry*, Oxford, 1936, p. 456). In modern accentual renderings, this meter tends to be transformed into four trochees, as will be seen in Stanley's translation above, as well as in Goethe's parody. Actually, Goethe's re-creation is more of a translation than a parody. He published it in company with another poem which shows traces of Anacreontic thought and meter (cf. No. 196).

226. Stürm, stürm, Winterwind.

Title: none.

Date: 1771.

Text: JA x, 230; FA vi, 590; DA vii, 173.

Group: A passage from the drama, *Geschichte Gottfriedens von Berlichingen*, Act v.

Printed Sources: (1) "Blow, blow, thou winter wind," from Shakespeare's *As You Like It*, Act II, Scene 7;

(2) "Stürm', stürm' o Winterwind!" Herder's translation of Shakespeare's lyric of 1770, reprinted Herder xxv, 254;

(3) "[The spirit] To be imprison'd in the viewless winds;
And blown with restless violence round about
The pendant world. . ."

from Shakespeare's *Measure for Measure*, Act III, Scene 1, lines 122ff.

Classification: Rhythmical Parody.

Comment: Goethe parodies only the first line of the lyric from *As You Like It*. However, the reference is so literal that German lovers of Shakespeare could hardly overlook it. Somewhat more obscure is the derivation of the remainder of the passage which proceeds in free flowing prose, independent of any rhythmical model. But the phrase "... und heul sie [i.e., die Seelen] tausend Jahr um den Erdbreis herum. . ." (and howl them [i.e., howling winds, blow the souls] a thousand years round the globe) is obviously derived from another Shakespearean passage, Source (3).

These echoes of the bard's verse in Goethe's first major drama are far from fortuitous. In his autobiography (FA xvi, 119), the poet introduces the discussion of his play with a reference to the continuous study and enjoyment of Shakespeare's works. Goethe's fellow poets responded with alacrity to his public declaration of enthusiasm for Shakespeare: his autobiography notes, with guarded pride, Bürger's epithet calling him a German Shakespeare (FA xvi, 123 and 561). Even more important, Herder, who had been Goethe's guide and mentor in the discovery of Shakespeare and English literature, concluded his own essay on Shakespeare (Herder v, 231) with the most flattering apotheosis of Goethe and his *Goetz*. The essay was included in Herder's *Von deutscher Art und Kunst*, which also contained the folk song version of Goethe's "Heidenröslein," No. 224. The commentary to No. 224 points out the general relationship between the two poets. For other echoes of Shakespeare in Goethe's work, cf. Nos. 2, 14, 15.

227. Über meines Liebchens Äugeln.

Title: Geheimes.

Date: August 31, 1814.

Text: JA v, 31 and 348; FA III, 47 and 304; DA xv, 57.

Group: West-östlicher Divan, Buch der Liebe.

Printed Source: A lyric from Hammer-Purgstall's *Der Divan von . . . Hafis*, Stuttgart and Tübingen, 1812–1813; excerpts from it are reprinted in the commentaries of JA and FA.

Classification: Rhythmical Parody.

Comment: One of the parodies from the *Divan*, inspired by German translations of Oriental poetry (cf. Nos. 30, 81, 197, 200, 202, 204, 220, 222, 223). Hammer-Purgstall's verse provided the rhythmical model of four trochees per line as well as the first line, which Goethe copied verbatim. It also suggested the spirit and atmosphere of the poem; the "äugeln" (to make eyes, to flirt) of the beloved and the happy pride of the lover in understanding the secret message.

This is one of the few poems from the *Divan* that has received a commensurate musical setting. Schubert's composition is well known, and so is Marianne von Willemer's letter to Goethe in which she praises the melody (SchGG XI, 128 and 150). The tune takes the metrical scheme of four trochees as its point of departure, expands this scheme eloquently at certain points, but never obscures it. It also conveys perfectly the state of mind of the lover who announces his happiness with great pride, and with a smile. Notwithstanding omissions and accretions, the subtle spirit of the Persian original by Hāfiz has somehow traveled across centuries and continents to Goethe and to Schubert.

228. Viele Gäste wünsch ich heut.

Title: Offne Tafel.

Date: October 12, 1813.

Text: JA I, 87 and 332; FA I, 73 and 361; DA XIV, 637.

Group: Gesellige Lieder.

Printed Source: "On dit qu'il arrive ici" by de la Motte Houdard (1672–1731), published in his *Œuvres* of 1754 and his *Œuvres choisies* of 1811; also in P. Capelle's *Nouvelle Encyclopédie poétique*. Modern reprints are offered by H. Düntzer (*Goethe's lyrische Gedichte*, 2nd ed., 3 vols., Leipzig, 1875–76, II, 210) and Fr. Strehlke (*Goethes Werke*, 36 vols., Berlin, 1868–1879, I, 86).

Classification: Rhythmical Parody.

Comment: Another of the merry improvisations from the group "Gesellige Lieder" (cf. Nos. 81, 87, 127, 178, 179, 193, 203, 213, 216). Goethe visited the French ambassador, de St. Aignan, on October 12, 1813, and wrote his parody the same day. It seems reasonable (cf. JA I, 332) that it was St. Aignan who drew the poet's attention to de la Motte Houdard's poem. Goethe did, however, know the lyric's refrain "Va t'en voir s'ils viennent, Jean" as early as 1804–1805, because it was then that he translated Diderot's *Neveu de Rameau* where the line is referred to in passing (DA IX, 564). Goethe's first three stanzas correspond in content to stanzas 1, 4 and 5 of the French lyric, whose first stanza runs:

On dit qu'il arrive ici
Grande compagnie,
Qui vaut mieux que celle-ci
Et bien mieux choisie.

Refrain: Va t'en voir s'ils viennent, Jean,
Va t'en voir s'ils viennent.

Rhythmically, the model is built on trochaic lines, with an alternation of four and three stresses. There are six such lines in the stanza, namely four for the stanza proper and two for the refrain. The total scheme for the quatrain plus the refrain couplet, then, is 4-3-4-3-[-4-3] (numerals indicating stresses per line). Goethe adheres to the prosodic properties of the model but expands the refrain to four lines. His stanza runs 4-3-4-3-[-4-3-4-3].

On the surface, it might appear that trochaic quatrains of the pattern 4-3-4-3 are an echo of the stanza of the wandering scholars, discussed s. v. No. 216. And, indeed, the present parody is tabulated in the chart at the end of the commentary to No. 216. However, as in the case of No. 199, "Viele Gäste" is clearly an exception to the rule, and not derived from a Latin drinking song.

229. Von der Isar bis zum Rhein.

Title: none.

Date: 1823.

Text: DA xv, 328; WA v, part II, 367.

Group: none.

Comment: This parody has been discussed s. v. No. 216.

230. Warum gabst du uns die tiefen Blicke.

Title: none.

Date: 1776.

Text: JA III, 83 and 317; FA II, 369 and 486; DA XIV, 191.

Group: none.

Source: The rhythm of the South Slavic *deseterac* (cf. Nos. 214, 218, 231).

Comment: This beautiful love poem, written for Charlotte von Stein, is more of a general echo of the rhythm of the *deseterac* than a concrete parody. Even so, it is a remarkable coincidence that Schiller's ode "Ewig starr an deinem Mund zu hangen" of 1781 (SA I, 23 and 294) expresses in the same rhythm the notion of the lovers' union in a previous life. It seems likely that, as with Nos. 214 and 218, the poem results from a confluence of sources, of which the South Slavic rhythm is merely one.

231. Was ist Weisses dort am grünen Walde.

Title: Klaggesang von der edlen Frauen des Asan Aga. Aus dem Morlackischen.

Date: 1775.

Text: JA II, 39 and 280; FA I, 233 and 375; DA XI, 617; DJG v, 316, and VI, 508; Herder xxv, 295 and 672.

Group: Vermischte Gedichte.

Printed Source: The South Slavic song of the "Asan Aga," translated into German in *Die Sitten der Morlaken*, Bern, 1775, by Clemens Werthes, reprinted DJG VI, 509. Werthes' book is, in turn, a translation of Alberto Fortis' *Viaggio in Dalmazia*, Venice, 1774.

Classification: Rhythmical Parody.

Comment: Goethe's parody, which was first published in Herder's *Volkslieder* of 1778, has a remarkable history and one which sheds much light on the poet's development. I have presented a full discussion, with bibliographical references, in the *Germanic Review*, v. XX (1945), p. 251-260, from which the conclusion drawn as to Goethe's rhythmical procedure may be quoted here:

"In 1774 Fortis could do no better than to offer an Italian translation of the *Asan Aga* in which he substituted the rising rhythm of the *endecasillabo* for the falling rhythm of the *deseterac*. In the following year Werthes, the German translator, committed the same rhythmical fault. The first step in the appreciation of the true rhythm was made by Herder, who presented in his folk song collection German versions of Serbian as well as other Slavonic national poetry in ten-syllable falling lines. But Herder's frequent enjambement gives a false contour to the models which he translated and transcribed. When Goethe re-created the *Asan Aga* he occupied himself with his model 'passionately,' as he himself put it, and re-created the true meter in the German language, 'divining the rhythm and paying attention to the word position of the original.' He thereby gave, in terms of the music of the language, the first true rendition of the Slav chants."

Walter Scott's translation of Goethe's parody departs from the rhythm of the German lyric. Scott proceeds in lines of four dactyls each; cf. the reprint in G. H. Needler's *Goethe and Scott*, Toronto, 1950, p. 14-16.

232. Was machst du an der Welt.

Title: none.

Date: 1818.

Text: JA v, 54 and 365; FA III, 67 and 313; DA xv, 192.

Group: West-östlicher Divan, Buch der Sprüche.

Printed Source: A passage from the Persian epic *Shahnameh* by Firdusi, translated in Hammer-Purgstall's *Geschichte der schönen Redekünste Persiens*, Vienna, 1818, and reprinted in the commentary of FA.

Classification: Rhythmical Parody.

Comment: One of the parodies from the *Divan*, inspired by German translations of Oriental poetry (cf. Nos. 30, 81, 197, 200, 202, 204, 220, 222, 223, 227). Goethe follows both the rhythm (lines of four accents) and the content of the model closely. In fact, his lyric is almost a literal re-creation of the verse from Hammer-Purgstall's Firdusi translation. As might be expected, Goethe's lines scan more smoothly and sound more singable, but even the rhyme-words are identical in four out of six lines.

233. Wen du nicht verlässest, Genius.

Title: Wanderers Sturmlied.

Date: 1772.

Text: JA II, 52 and 290; FA I, 245 and 377; DA XIV, 95.

Group: Vermischte Gedichte.

Comment: In spite of many individual allusions to the poems of Pindar, Horace, Anacreon and Theocritus, this poem is not a parody. Rather, it is, like so many of the lyrics of the young Goethe, cast in "free verse," an echo of the poet's enthusiasm for the rhapsodic character of Pindar's odes. That these Greek works were actually not as formless as the poetic rebels of the eighteenth century assumed, is irrelevant for an understanding of Pindar's influence on modern times. British and German poets imagined that Pindar's verse was what they called free; and that belief helped them to liberate themselves from the premeditated regularity which they abhorred in the older works of the age.

In particular, one effect in the music of language created by Pindar fascinated Goethe, and this he was fond of parodying. A favorite device of the ancient poet was to hold in abeyance the hero's identity until the end of the stanza. In the Pindaric ode, a prolonged recital of heroic deeds usually introduces the protagonist whose identity is held in abeyance and not revealed until the end of the stanza, when it climaxes the tale. This long-spanned arc, in sonority and thought, creates an element of suspense. In the present poem the introduction of the names of Anacreon (line 90) and Theocritus (line 100) are apt illustrations, and "Anakreons Grab" (No. 237) uses the same technique when it withholds the name of Anacreon until the end of the fourth line.

Finally, a word concerning bibliography. The foregoing discussion is almost entirely derived from the research of Oskar Walzel (cf. his *Gehalt und Gestalt*, Berlin, 1923, p. 241, with references to other publications of his as well as to Franz Dornseiff's *Pindars Stil*, Berlin, 1921). Several studies have been made of the classical allusions in the present poem; the literature is listed in the commentaries of JA and FA, also by H. Düntzer (*Goethes lyrische Gedichte* . . . , 3 vols., Leipzig, 1875-1877, III, 317-324) and J. Boyd (*Notes to Goethe's Poems*, 2 vols., Oxford, 1948-1949, I, 26-32). Actually, the German poet's imitation of Pindar must be viewed in the context of the other models of his free verse, namely MacPherson and Klopstock.

234. Wenn ich doch so schön wär.

Title: Kriegserklärung.

Date: 1803.

Text: JA I, 20 and 309; FA I, 15 and 354; DA XIV, 496.

Group: Lieder.

Printed Sources: (1) The folk song:

"Wenn 'ch doch so schön wär
wie die Mäd'el auf'm Land
sie tragen gelb Hütel
mit Rosenroth Band!"

from Herder's collection *Alte Volkslieder*, Altenburg, 1774. Herder gathered the collection in 1773, but when preparing final copy for the printer he eliminated fifteen songs, among them

the present one which survives, therefore, only in manuscript. It is reprinted Herder xxv, 108 (cf. also Carl Redlich's commentary, Herder xxv, 664).

(2) The folk song from Grein in Upper Austria:

Wenn i a so schön war
wie die Buabn in Landl,
haben gröne Hütel auf
drauf rote Bandl.

The song is documented as early as 1780 and printed by H. Uhlendahl in 1924, reprinted by Alfred Götze in 1928, and again reprinted by Karl Vietor in 1946 (*Modern Language Notes*, v. 61, 1946, p. 503; with full references to the earlier publications).

(3) The folk song:

Wenn ich doch so schön wär
Wie die Mädchen auf dem Land!
Sie tragen gelbe Hüte
Mit rosenrothem Band.

This song was found, by Ludwig Erk, in a song collection at Breslau in 1821 and communicated to H. Viehoff, who printed it in his *Goethes Gedichte, erläutert...* (1st ed. 1846-1853; 2nd ed. 1876). Since then many commentators have reprinted the lyric, notably E. v. d. Hellen (JA 1, 309) and Ernst Feise (*Modern Language Notes*, v. 61, 1946, p. 326). A melody for this folk song is published by Ludwig Erk in his *Kindergärtchen*, Essen, 1843. (I have not been able to consult this collection, but a copy is listed in the catalogue of the British Museum.)

(4) An Austrian folk song, of the type called "Schnadahüpf":

Wann ih ah so schen war
Als wia d'Landlamenscha,
So dad ih main Schénhaid
Voar's Fensta henga.

This song is printed by F. Tschischka and J. M. Schottky in their collection *Österreichische Volkslieder*. The first edition appeared in 1818 (? or 1819, cf. *Modern Language Notes*, v. 61, 1946, p. 503); 2nd rev. & augm. ed., 1844. I have checked the text of the song in a reprint of the 2nd ed. in The New York Public Library (*Der Volksmund*, vol. 1, Leipzig, 1906, p. 131). It is also reprinted by various commentators, notably by Ernst Feise (*Modern Language Notes*, v. 61, 1946, p. 327).

Classification: Folk Song Parody.

Comment: Since both sources (3) and (4) were published later than Goethe's parody, some commentators have wondered whether the present lyric was really derived from the folk song. Of course, internal evidence would strongly suggest that these doubts are unfounded. Goethe's lyric sounds like a folk-song parody, and it first appeared in the *Taschenbuch auf das Jahr 1804*, which was a collection of parodies on well-known tunes.⁴⁴ But in view of Carl Redlich's reprint of Source (1) in 1885 and Karl Vietor's reprint of Source (2) we have external proof that several variants were current in the late eighteenth century.

The interpretation of the late Karl Vietor (*Modern Language Notes*, v. 61, 1946, p. 503) is the most recent, published scholarly report concerning the relative importance of the various sources for Goethe. In reviewing Vietor's findings, it seems strange that he does not even mention Source (1) and Redlich's commentary, for a folk song collected by Herder seems both personally and geographically closer to Goethe's world than variants (2) and (4). Moreover Source (1) of 1773 is almost identical with the first stanza of Goethe's parody of 1803 and of Source (3) of 1821. (Herder's manuscript presents only the first stanza as a fragment.) I do not think that the date of 1780 for Source (2) proves that this is a more likely model for Goethe than Source (4). A song not printed before 1818/1819 may well have been in the oral repertoire before 1803. On the other hand the available evidence does not support any categorical statement as to which source was actually Goethe's model. Vietor merits our gratitude for having drawn the attention of American scholars to Source (2) but as a working hypothesis I favor Source (1).

⁴⁴ Cf. p. 9.

235. Wer kann gebieten den Vögeln.

Title: Unvermeidlich.

Date: August 31, 1814.

Text: JA v, 31 and 348; FA III, 46 and 304; DA xv, 56.

Group: West-östlicher Divan, Buch der Liebe.

Printed Source: A lyric from Hammer-Purgstall's *Der Divan von . . . Hafis*, Stuttgart and Tübingen, 1812–1813; reprinted in the commentaries of JA and FA.

Classification: Rhythmical Parody.

Comment: A parody of Hammer-Purgstall's verse, analogous to No. 227 which was written on the same day. The two poems are printed next to each other in the "Buch der Liebe" (Book of Love). The present lyric derives from its model the rhythm of three accents per line and copies the first two lines verbatim except that it omits the syllable "wohl" in the first line. Concerning other parodies of the *Divan* inspired by German translations of Oriental poetry (cf. Nos. 30, 81, 197, 200, 202, 204, 220, 222, 223, 227, 232).

236. Wer reitet so spät durch Nacht und Wind.

Title: Erbkönig.

Date: 1776–1782.

Text: As a single poem, JA I, 105 and 338; FA I, 89 and 363; DA xiv, 229; as a lyric from the musical play, *Die Fischerin*, JA VIII, 71 and 338; FA VIII, 51, 54 and 563.

Group: Balladen.

Printed Sources: (1) The Danish ballad of "Sir Oluf and the Elf-King's Daughter." It appears in a ms. of the sixteenth century (cf. GJB xxii, 261) and in various printed editions of *Danske Kaempeviser*. The indirect source for Goethe was an edition of 1739 (cf. Herder xxv, p. 681). Most readily accessible in American libraries are the editions by Sven H. Grundtvig, published at Copenhagen during the second half of the nineteenth century (cf. S. B. Hustvedt, *Ballad Books and Ballad Men*, Cambridge, Mass., 1930, p. 195, 197, 344).

(2) A complete German translation of Source (1) was offered, after Goethe's "Erbkönig" had appeared in print, by Wilhelm Grimm in his *Altdänische Heldenlieder, Balladen . . .*, Heidelberg, 1811, p. 91.

(3) A complete English translation of Source (1) is available in *A Book of Danish Ballads, selected and with an introduction by Axel Olrik, translated by E. M. Smith-Dampier*, Princeton, N. J., 1939, p. 103–106. Cf. also Olrik's comments p. 9 and 54.

(4) An incomplete German translation of Source (1) by Herder in his *Volkslieder*, 2 vols., Leipzig 1778–1779, reprinted Herder xxv, p. 443–444 and 681–682. This translation, which was Goethe's immediate source, contracts several of the stanzas and omits altogether the last three stanzas. Thus the ballad ends with the death of Sir Oluf and does not mention the subsequent death of his bride and of his mother. Also, this translation confuses "Elf-König" (king of the elves) with "Erl-König" (king of the alder trees); cf. Herder xxv, p. 682.

(5) A free translation of Herder's version, i.e., Source (4), by Matthew Gregory ("Monk") Lewis. It appeared first, together with a translation of Goethe's "Erbkönig," in the *Monthly Mirror* of 1796 and was subsequently published in Lewis' *Tales of Wonder* of 1801 (cf. GJB III, p. 45). The present commentary is based on an examination of a copy of the *Tales of Wonder*, published in New York in 1801. Lewis entitles his translation "The Erl-King's Daughter," thus perpetuating Herder's "Erl" for "Elf"; elsewhere in the same volume, Lewis entitles another ballad, "The Elfin King," in keeping with the English tradition. The subheading for "The Erl-King's Daughter" reads "Danish . . . The original is in the Kiampe-Viiser." However, unlike Source (1) Lewis omits the death of the mother and concludes, like Herder, with the death of Sir Oluf. (He does mention the death of the bride, but that, taken in the context of the entire ballad, seems more of an extension of Herder than a return to the original *Kaempeviser*.) The subheading for Lewis' translation of Goethe's "Erbkönig" reads, "Though founded on a Danish tradition, this Ballad was originally written in German, and is the production of the celebrated Goethe, author of Werther, etc." For an evaluation of the relative merits of the translations of Lewis and Walter Scott, cf. G. H. Needler, *Goethe and Scott*, Toronto, 1950, p. 12 and 134–135.

(6) A reprint of Herder's translation, Source (4), in *Des Knaben Wunderhorn*, edited by Achim von Arnim and Clemens Brentano, 3 vols., Heidelberg, 1805–1808. For the present

comment, the text has been checked in the second edition, Heidelberg, 1819. Arnim and Brentano entitle their reprint, "Herr Olof," and not "Erlkönigs Tochter," as did Herder. Also, the source given is "Fliegendes Blatt" (broadside), not Herder's *Volkslieder*. Arnim reported that he had still heard "the magnificent song of Sir Olof sung by the people" (cf. Max Friedländer, *Das deutsche Lied in 18. Jahrhundert*, 2 vols., 1902, II, 539).

(7) An Icelandic variant of Source (1) is published in Sven H. Grundtvig's and Jon Sigurdsson's *Islenszk fornkvæði* . . . , 2 vols., Copenhagen, 1854-1855, I, 1-11. Copies are available in the Library of Congress and the Fiske Icelandic Collection of the Cornell University Library. The similarities with the Danish version in rhythm and content are so striking that a common source seems to offer the only reasonable explanation. In his comments to Source (3), Olrik suggests: "The main lines of this ballad can be traced through one country after another, from its birthplace in Brittany or northern France to its diffusion over the greater part of Europe."

(8) Three different melodies for Source (7) are offered in Bjarni Thorsteinsson's *Islenszk Thodlög* . . . Copenhagen, 1906-1909, p. 491, 492, 624. Of these the first represents Iceland's most popular folk song. It was first printed in Andreas Peter Berggreen's (1801-1880) *Folkevisor, Folkesange og Melodier*, 2nd ed., 11 vols., Copenhagen, 1864. The second melody, also first printed in Berggreen's collection, is no longer in popular use. It may have been more current between 1750 and 1850, "if it ever was popular," as Thorsteinsson puts it. The third melody has been recorded only once, and may be disregarded for this study. The main value of Source (8) lies in the fact that it offers the only folk music known to this author that fits the Danish and Icelandic ballads of Sir Oluf as well as Herder's translation and Goethe's parody. I am indebted to Vilhjalmur and Evelyn Stefansson for having enlightened me on this difficult topic. Miss Freda Harold, of the Dartmouth College Library, has been of great assistance in the translation of Danish and Icelandic originals.

Classification: Rhythmical Parody.

Comment: The old Northern folk ballad of Sir Oluf was twice subjected to radical transformation before it yielded one of the best-known art ballads of modern times, the "Erlkönig."

The first set of changes was brought about by Herder, when he prepared Source (4) which served as Goethe's model. He shortened the story by bringing it to a sudden conclusion with Sir Oluf's death. Also, his narrative is extremely terse, since he omits the refrain which, in the Scandinavian ballads, accompanies each stanza.

DANISH, SOURCE (3)

Stanza 1

- (Solo) Sir Oluf rode by East and West
To bid his friends to his bridal-feast.
(Chorus) Gay goes the dance by the greenwood tree.

Stanza 14

- (Solo) She struck him twixt his shoulders broad,
It pierced his heart-roots like keenest sword
(Chorus) Gay goes the dance by the greenwood tree.

ICELANDIC, SOURCE (7), TRANSLATION

Stanza 1

- (Solo) Olaf rode forth along the cliffs
(Chorus) The red flame was burning
(Solo) He came upon a dwelling of elves
(Chorus) There lay a ship abreast of the cliffs, ready to sail

Stanza 14

- (Solo) She thrust beneath his shoulder-blade
(Chorus) The red flame was burning
(Solo) Till the spear rested in the roots of his heart
(Chorus) There lay a ship abreast of the cliffs, ready to sail.

HERDER, SOURCE (4)

Stanza 1

Herr Oluf reitet spät und weit,
Zu bieten auf seine Hochzeitleit;

Stanza 11

Sie tät einen Schlag ihm auf sein Herz,
Noch nimmer fühlt er solchen Schmerz.

Goethe, in his parody, accepted both of these drastic changes, namely, the reduction of the narrative as well as the reduction of the stanza. He also perpetuated "Erlkönig" for "Elfkönig" which has thus, thanks to him and to Schubert's musical setting, become, for better or worse, part of world literature. In the musical play, *Die Fischerin*, "Der Erlkönig" opens the first act, and the opening stage remark reads "Unter hohen Erlen am Flusse..." (Under high alder trees on the river). Also, both ballads conclude with the discovery of the death of the protagonist: by the bride in Herder's version and by the father in Goethe's poem. It is emphasized by a rhyme on "tot" (dead):

HERDER

Die Braut hob auf den Scharlach rot,
Da lag Herr Oluf, und er war tot.

GOETHE

Erreicht den Hof mit Müh und Not;
In seinen Armen das Kind war tot.

These are, indeed, striking similarities, quite apart from the basic rhythm of the narrative couplets with four stresses per line, common to all of the eight sources listed above.

But Goethe also departed from Herder in two important aspects and thus removed his poem even further from the tradition of the folk ballads (already tampered with by Herder). In the Northern tradition the elfin maiden desires the knight, is repulsed by him, and kills him in revenge. The essential part of the tragedy takes place between protagonists of opposite sex and comparable age. But Goethe's ballad follows a less common tradition when the "Erl-king" seeks to entice a small child. Also, in the Danish and Icelandic songs the impact of the song depends on a belief in the supernatural. But in the "Erlkönig" the eerie and gruesome events can be rationally explained as the feverish hallucinations of an ailing child.

One might expect that all these changes wrought by Herder and Goethe would result in poetic impoverishment, yet posterity has clearly put the stamp of immortality upon the "Erlkönig," as witness its vogue for almost two centuries among the lovers of poetry and music. Without doubt this has been due in part to the excellent musical settings by Schubert and Loewe, each of whom published their respective compositions as "opus 1." Concerning the merits of these settings and Goethe's attitude toward them, relevant material may be found in SchGG XI, p. 64-86 and 141-144. Cf. also Wilhelm Tappert's *70 Erlkönig-Kompositionen*, Berlin, 1906 (the first edition had been published in 1898 as *54 Erlkönig-Kompositionen*).

Wer vernimmt mich.

A variant of No. 214.

237. Wo die Rose hier blüht.

Title: Anakreons Grab.

Date: 1785.

Text: JA I, 248 and 367; FA I, 276 and 381; DA xiv, 260.

Group: Antiker Form sich nähernd.

Comment: Like No. 233, not so much a parody as an echo of Pindar's verse. Unlike No. 233, this lyric was written during a period of the poet's development when he endeavored to assimilate the poise, balance and rhythms of classical antiquity. The poem is, therefore, characteristically, not cast in so-called free verse, but consists of three elegiac distichs, a measure of considerable formality. Cf. our commentary to No. 233 as to the withholding of the name "Anakreon" until the end of the second distich, i.e., the fourth line. Concerning the importance of the elegiac distich as a rhythmic model for Goethe, cf. JA I, p. xxiii. In his musical setting of 1888, Hugo Wolf divined and followed Goethe's music of the language which, in turn, derived its long-spanned arc from Pindar. The essence of Goethe's "melody," with its fine climax on the

words "Anakreon's Ruh" at the end of the fourth line, governs the structure of Wolf's music, a rare wedding of voice and verse.

238. Woher sind wir geboren.

Title: none.

Date: June, 1786.

Text: JA III, 101 and 324; FA II, 372 and 486; DA XIV, 266; Charlotte II, 252 and 681; SchGG II, 1 and 365-367.

Group: none.

Printed Source: A lyric from *Chymische Hochzeit: Christiani Rosencreutz Anno 1459*, Strasburg, 1616; reprinted 1781; and again reprinted SchGG II, 366.

Classification: Rhythmical Parody.

Comment: The author of the *Chymische Hochzeit*... was the Swabian theologian Johann Valentin Andreä (1586-1684) who influenced several others of Goethe's works (cf. GJB IV, 127-140; XXVII, 134, 136, 138). Andreä whose *Fama Fraternitatis des löblichen Ordens des Rosenkreutz* of 1614 provided the foundation for the order of the Rosicrucians, also offered Goethe the rhythm and some of the lines for a love poem for Charlotte von Stein. Goethe helped himself liberally to the second and fourth stanza of one of Andreä's cantatas in the *Chymische Hochzeit*, in fact he copied literally except for the last quatrain:

ANDREÄ: Stanza 2, lines 5-8
Stanza 4, lines 1-8

GOETHE

Woher sind wir geboren?
Aus Lieb.
Wie wären wir verloren?
Ohn Lieb.
Was tut dies überwinden?
Die Lieb.
Kann man auch Liebe finden?
Durch Lieb.
Was lässt man gut Werk scheinen?
In Lieb.
Wer kann noch zwei vereinen?
Die Lieb.

Woher sind wir geboren?
Aus Lieb.
Wie wären wir verloren?
Ohn Lieb.
Was hilft uns überwinden?
Die Lieb.
Kann man auch Liebe finden?
Durch Lieb.
Was lässt nicht lange weinen?
Die Lieb.
Was soll uns stets vereinen?
Die Lieb.



GOETHE'S RELATIONSHIP TO MUSIC

A List of References



P R E F A C E

THE publications that concern themselves with Goethe's relationship to music make up only a slender segment of the vast extant literature on Goethe. By the time of the First World War, this literature had already grown to frightening proportions, as Goedeke's compilation¹ proves, though relatively few pages were then devoted to "Goethe and Music." But with the improvement of library catalogues, bibliographies and periodical indices, and the publication of further books and articles, the number of entries in the intervening period increased more than tenfold. Still, Goedeke's *Grundriss* . . . first printed in 1859 and revised in 1910 must remain an invaluable tool and a point of departure for all later research, and in the present tabulation all titles printed by Goedeke have been set off typographically.

Despite the confines of space we cannot sidestep the responsibility of evaluating the more important monographs in the field. Of the innumerable publications which range from very short articles to Bode's two volumes,² a few only represent basic tools of research, and the vast remainder must be classed as subsidiary writings.

Among the scholars in the field the place of honor must go to Max Friedländer (1852–1934), whose knowledge of German song was as encyclopedic as his devotion to Goethe was life-long. Although he taught for many decades at the University of Berlin and also as an exchange professor at Harvard, there is nothing professorial about his writings. Rather, they disclose the cultivated singer who had studied under Manuel Garcia and who, from the time of his debut in 1880 at the London Monday Popular Concerts, offered a rare combination of able performance and real knowledge. As the unrivalled historian of German song in the eighteenth century and editor of the contemporary musical settings of Goethe's poems, not to mention his numerous shorter articles, Friedländer amassed sources for which all later students

¹ Karl Goedeke. *Grundriss zur Geschichte der deutschen Dichtung*. 3d rev. ed. Edmund Goetze. Dresden, 1910–16. v. 4: parts II, III & IV.

² Wilhelm Bode. *Die Tonkunst in Goethes Leben*. Berlin: Mittler, 1912, 2 v.

must remain indebted to him. From the much-used and quoted first volume of *Gedichte von Goethe in Compositionen seiner Zeitgenossen* (SchGG, 1896, v. 11) to such brief and almost unknown publications as *Eine bisher unbekannte Goethesche Aufzeichnung zur Musiktheorie* (1924), he has made contributions that range from works of the broadest importance to those of the most specific helpfulness. Friedländer never found the time to formulate the *summa* of his work and to integrate the many fruits of his long and devoted studies.

The two volumes which Bode published in 1911 under the title of *Die Tonkunst in Goethes Leben* are entirely different in character, though hardly less indispensable. In terms of letterpress, his is the most sizeable of all the studies that have been published to date and one that quotes many original sources not to be found elsewhere. The story of Goethe's youth at Frankfurt, Leipzig and Strassburg, is, unhappily, not as fully documented as one would wish, and the descriptions are not always free from error. In this area the author relied on earlier published works in place of seeking original sources, and in the case of Goethe's cello teacher at Strassburg, he copied the misprint "Basch" from Hiller's study of 1883, instead of referring correctly to "Busch." (Parenthetically it may be noted that Ferdinand Hiller's little book has exercised an amazing and rather mystifying attraction for later writers: Abert copied the same misprint in 1922, and in 1913-14 the *Bayreuther Blätter* published Anton Hackmann's full-length plagiarism of Hiller's entire *opus*.) But for the local lore of Weimar, Bode is invaluable; he stands unrivaled as an antiquarian of Goethe's adopted city. He combed the memoirs of Goethe's actors, singers and composers, as well as those of important non-musical persons at the ducal court, and his detailed and substantiated account is of fundamental importance, since Goethe lived at Weimar from 1775 until 1832. If Friedländer approached his subject as a historian of music, Bode did so as a connoisseur of German life and letters in Goethe's time. The grave shortcoming in Bode's work, which he himself acknowledges in a modest and disarming manner, is his lack of competence in the field of music and his consequent inability to pass even a broad judgment in musical matters.

It was precisely this musical competence, so wanting in Bode, that enabled Hermann Abert in 1922 to write what is still the best book on the subject, *Goethe und die Musik*. Abert established himself as one of Germany's fore-

most musical scholars with the publication of his revision of Jahn's *Mozart* in 1921. Moreover, his research on Mozart, Gluck, and Jomelli gave him an invaluable background for interpreting Goethe's attitude toward the musical stage, and his general training as a historian of culture prevented him from obscuring the drift of Goethe's age by concentrating on the merely anecdotal. Unfortunately, Abert's booklet, published in a popular collection, is tantalizingly short, and he could only touch upon the various aspects of his subject. The so-called "parodies" which Goethe was fond of creating and which resulted in some of his most distinguished poems, are a major instance of the incompleteness with which Abert had to content himself in so brief a work. One of the most important sources for much of Goethe's poetry was old tunes, folk songs and others, whose rhythmic and melodic strains inspired him to write new texts to the established tune, and few of the poet's working habits reveal the importance of music for his creative efforts as do these "wandering melodies." Of some hundred documented instances, Abert mentions only three, even less than Bode. Whether or not his death in 1927 prevented his returning to the task on a more appropriate scale, we shall never know.

In 1928 Hans John published his *Goethe und die Musik*, a work of great diligence and, next to Bode's study, the most extensive book on the subject. It did not live up to its predecessors, however, although it drew upon them liberally. John has, in a way, collated the work of Friedländer, Bode and Abert, and also some of the publications of Hans Joachim Moser, listed below. But his earnest and extensive endeavors are uneven, and he displays little judgment in his emphasis. His book is also marred by a *parti-pris*, namely, the view that Goethe was, at heart, not a musical person and could explain music to himself only in terms of other disciplines. Goethe's well-known comparison of the profound mastery of Bach's art "with the harmony of the universe conversing with itself in the bosom of God" had long been singled out by John's predecessors as a beautiful tribute to Bach. Wasiliewski wrote in 1880 that with these words Goethe characterized the great spiritual importance of Bach's art, and in 1922 Abert called attention to Goethe's grasp of the interweaving of voices and of musical patterns. John, on the other hand, engages in polemics with both of these earlier authors and insists that the statement indicates bewilderment rather than understanding. Goethe's

vocabulary was anything but haphazard, and John would have been led to a truer comprehension of the famous passage had he made a careful study of the meaning and use of such phrases in the poet's writings as "harmony of the universe."

This tribute to Bach, which appears in the correspondence with Zelter, serves to emphasize the importance of still another printed source for a proper understanding of Goethe's relationship to music. The poet's letters to the Berlin composer have appeared in three complete editions in Germany (ed. Riemer, 1833; ed. Geiger, 1902; ed. Hecker, 1918), and a volume of selections has been offered in English translation by A. D. Coleridge. The letters to Zelter are a veritable gold mine of information on music as well as on other matters, but their reading requires patient effort on the part of the modern reader who is in all likelihood unfamiliar with the multitude of ideas and persons to which Goethe constantly alludes. But the appearance of three German editions plus an English translation within one century may very well indicate that the general reading public prefers Goethe's own utterances to those of his interpreters.

Hecker's edition of the correspondence is based on a careful comparison with the original manuscripts and is by far the most reliable. It is unfortunately incomplete, since there has been no further publication since 1918, when the third volume of texts appeared, and a commentary and index are still lacking. For this reason students must consult Hecker's edition for an up-to-date text and Geiger's three volumes for a critical apparatus. Moreover, Hecker's text offers only those epistles that are extant as actual letters and excludes such passages as Goethe's characterization of Bach's music because it survives only as a *mundum*.

The way is still open, then, for an up-to-date study of "Goethe and Music" and for an annotated edition of the correspondence with Zelter. Nevertheless, it can be said that in a composite way the publications of Friedländer, Bode, Abert and John, and the editions of Geiger and Hecker provide, for the present, the bulk of the available information and that their imperfections are neither excessive nor prohibitive.

As to the present bibliography, arranged according to author, the List of Abbreviations (p. 136) will divulge the authority for most of the titles, the key to symbols (p. 136) explain the typographical marks (* and †), indicat-

ing that the title had previously been listed by Goedeke. Goedeke's bibliography, the indispensable source for all later compilations, is also responsible for a short list of subject headings, appended to the main bibliography. This supplementary list is largely composed of short articles, either unsigned originally or listed by Goedeke without author. Frequently these periodicals are quite rare in American libraries, and in most cases American students may safely ignore them. But inasmuch as this material had been printed by Goedeke and the bibliographical indices for the years following the publication of Goedeke's *Grundriss* often list titles without author, it seemed best to reprint Goedeke's headings and bring them up to date.

Owing to the disruption of German periodicals by the Second World War, bibliographies were checked as follows:

JB up to 1935.

LZ up to 1939 (also individual fascicles up to 1942).

ZB up to 1939.

ZBB up to 1937.

Of American bibliographies the *International Index to Periodicals* and the *Readers' Guide to Periodical Literature* have been consulted to June, 1949.

In the alphabet, the German *umlaut* has been treated as if spelled with an "e", i. e., "Müller" is treated as "Mueller."

Finally, I ask the indulgence of my readers for any errors or inaccuracies that may have crept into this bibliography. I should be deeply grateful for any corrections and additions which may be addressed to me at the Music Division of The New York Public Library.

F. W. S.

LIST OF ABBREVIATIONS

* before a title indicates that the item also appears in Goedeke iv. 2 under the heading Music (p. 414-416 and supplements).

† before a title indicates that the item also appears in Goedeke iv. 2-4 under the headings: Beethoven, Eberwein, Loewe, Mendelssohn, Reichardt, Hochlitz, Schroeter, Schubert, Zelter; Egmont, Erbkönig, Kompositionen, Theater; in index, Music.

The abbreviation appearing on the right-hand margin at the end of a title indicates the bibliographical source which furnished the item, e. g., "ZfMW 8" means that R. Aber's article, "Faust-Musik bis zu Goethes Tod" was found in Zeitschrift für Musikwissenschaft, volume 8.

- Abert H. Abert. Goethe und die Musik. Stuttgart: J. Engelhorn's Nachf., 1922.
 B Fl. v. Biedermann. Goethes Gespräche. Leipzig, 1909-11. 5 v.
 Bettina Bettinas Leben und Briefwechsel mit Goethe, ed. Bergemann. Leipzig: Insel, 1927.
 Bode W. Bode. Die Tonkunst in Goethes Leben. Berlin: Mittler, 1912. 2 v.
 Charlotte Goethes Briefe an Charlotte von Stein. Ed. Petersen. Leipzig: Insel, 1923. 2 v.
 Christiane Goethes Ehe in Briefen. Ed. Graef. Potsdam: Rütten & Loening, 1937.
 DA Goethes Werke, Dünndruck-Ausgabe. Leipzig: Insel, 1925. 17 v.
 DJG Der junge Goethe. Ed. Morris. Leipzig: Insel, 1909-12. 6 v.
 E Goethes Gespräche mit Eckermann. Ed. Deibel. Leipzig: Insel, 1932.
 FA Goethes Werke. Fest-Ausgabe. Leipzig: Bibliographisches Institut, 1926. 18 v.
 GFB Goethe und seine Freunde im Briefwechsel. Ed. Meyer. Berlin: Bondi, 1909-11. 3 v.
 Goedeke Karl Goedeke. Grundriss zur Geschichte der deutschen Dichtung. 3rd rev. ed. Ed. Edmund Goetze. Dresden, 1910-16. v. iv, in 4 parts.
 GJB Goethe-Jahrbuch. Frankfurt: Rütten & Loening, 1880-1913. 34 v.
 Graef H. G. Graef. Goethe über seine Dichtungen. Frankfurt: Rütten & Loening, 1901-11. 9 v.
 Herder Herders Sämtliche Werke. Berlin: Weidmann, 1877-1913. 33 v.
 JA Goethes Werke. Jubiläums-Ausgabe. Stuttgart: Cotta, 1909-12. 41 v.
 IMG Internationale Musik-Gesellschaft.
 (a) Sammelbände... Leipzig, 1899-1914; (b) Zeitschrift... Leipzig, 1899-1914.
 JB Jahresberichte für neuere deutsche Literaturgeschichte. Stuttgart, 1890-
 JGG Jahrbuch der Goethe-Gesellschaft. Weimar, 1914-
 John H. John. Goethe und die Musik. Langensalza: Beyer, 1928. (Musikalisches Magazin. 1910ff. no. 73)
 LZ Literarisches Zentralblatt für Deutschland. Leipzig, 1850-
 Marianne Goethes Briefwechsel mit Marianne von Willemer. Ed. Hecker. Leipzig: Insel, 1922.
 PJB Jahrbuch der Musikbibliothek Peters. Leipzig: C. F. Peters, 1895-
 Riemer Riemers Mitteilungen über Goethe. Ed. Pollmer. Leipzig: Insel, 1921.
 SA Schillers Sämtliche Werke. Säkular-Ausgabe. Stuttgart: Cotta, 1904-05. 16 v.
 SchGG Schriften der Goethe-Gesellschaft. Weimar, 1885-
 WA Goethes Werke. Weimarer Ausgabe. Weimar: Böhlau, 1887-1919. 135 v.
 WGV Chronik des Wiener Goethe-Vereins. Vienna, 1887-
 Z Briefwechsel zwischen Goethe und Zelter. Ed. Hecker. Leipzig: Insel, 1913-18. 3 v.
 ZB Bibliographie der deutschen Zeitschriftenliteratur... Gautsch b. Leipzig: Felix Dietrich, 1896-
 ZB, NF Same as above, new series.
 ZBB Bibliographie der fremdsprachigen Zeitschriften-Literatur... Gautsch b. Leipzig: Felix Dietrich, 1911-
 ZBB, NF Same as above, new series.
 ZfM Zeitschrift für Musik. Leipzig, 1834-
 ZfMW Zeitschrift für Musikwissenschaft. Leipzig, 1918-
 ZG Briefwechsel zwischen Goethe und Zelter. Ed. Geiger. Leipzig: Reclam, 1902. 3 v.

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Cf. particularly v. 1, p. 916f.
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- Amann, P.
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- Andro.
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- Anna Amalia, Herzogin zu Sachsen-Weimar-Eisenach.
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Das Haus mit den drei Lyren... Frankfurt: Wilmans, 1849.
Cf. also (a) Allgemeine Zeitung, Augsburg, October 31, 1844, no. 305; (b) Didaskalia, 1844, no. 314.
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- Arnim, Bettina von.
Briefwechsel mit einem Kinde. Berlin, 1835. 3 v.
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† Goethische Lieder in der Musik. (In: Der Kranz. Gesammelte Blätter über Musik. Leipzig, 1903)

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† Beethoven. Erlkönig. Bearb. v. Reinhold Becker. Mit Facsimile der Originalskizze Beethovens. Leipzig, 1897.

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- (m) Allgemeine Zeitung, Munich, 1916,
no. 335. ZB 39
- (n) Der Merkur, Vienna, 1916, v. 7,
p. 669. ZB 39
- (o) Muse des Saitenspiels, 1926, v. 8,
p. 361. ZB 60
- (p) Dissonances. Revue musicale indé-
pendente, Geneva, ? 1928-29, v. 5,
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- (q) Musikerziehung, 1932, v. 9, supple-
ment, p. 45-63. ZB 70

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- (r) Orchester, 1932, v. 9, p. 18. ZB 70
- (s) Organon, 1932, v. 9, p. 8-16. ZB 71
- (t) Mitteilungen des Verlags Breitkopf,
1932, no. 162. ZfMW 14

Jägers Abendlied:

- "Welcher Fassung von Goethes 'Jägers
Abendlied' ist, und zwar im Sinne des
Gedichts, der Vorzug zu geben, der von
Reichardt oder der von Schubert?" (ZfM,
1927, v. 94, p. 569) ZB 61

Liszt and Goethe:

- † Hannoverscher Courier, October 18, 1911.

Loewe and Goethe:

- † Neue Christoterpe, 1891, p. 138-176.

Mendelssohn and Goethe:

- † (a) Frankfurter Konversationsblatt, No-
vember 20, 1847, no. 320.
- † (b) Allgemeine Zeitung, Beilage, Sept. 29,
1861.
- † (c) Every Saturday, [1874], v. 17, p. 365.
- † (d) Temple Bar, [1875], v. 42, p. 165.
- † (e) Musikalische Jugendpost, 1888, no. 7.
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- † (g) Mitteilungen des Vereins zur Abwehr
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- (b) Journal musical, Paris, 1913, 1-3.
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May 22, 1832, no. 143.
- * (b) Preussische Ostseeblätter, 1832, v. 1,
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- * (d) Europa, 1864, no. 46, p. 1469f.
- * (e) Hamburger Korrespondent, 1902, no.
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- * (a) Zur Hausandacht für die stille Gemeinde am 28. August 1871, p. 10.
- * (b) Wöchentliche Nachrichten und Anmerkungen die Musik betreffend, Leipzig, 1767-68, v. 2, p. 204.

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- * (a) GJB, Frankfurt, 1891, v. 12, p. 99, 125ff.
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Wagner, Richard, and Goethe:

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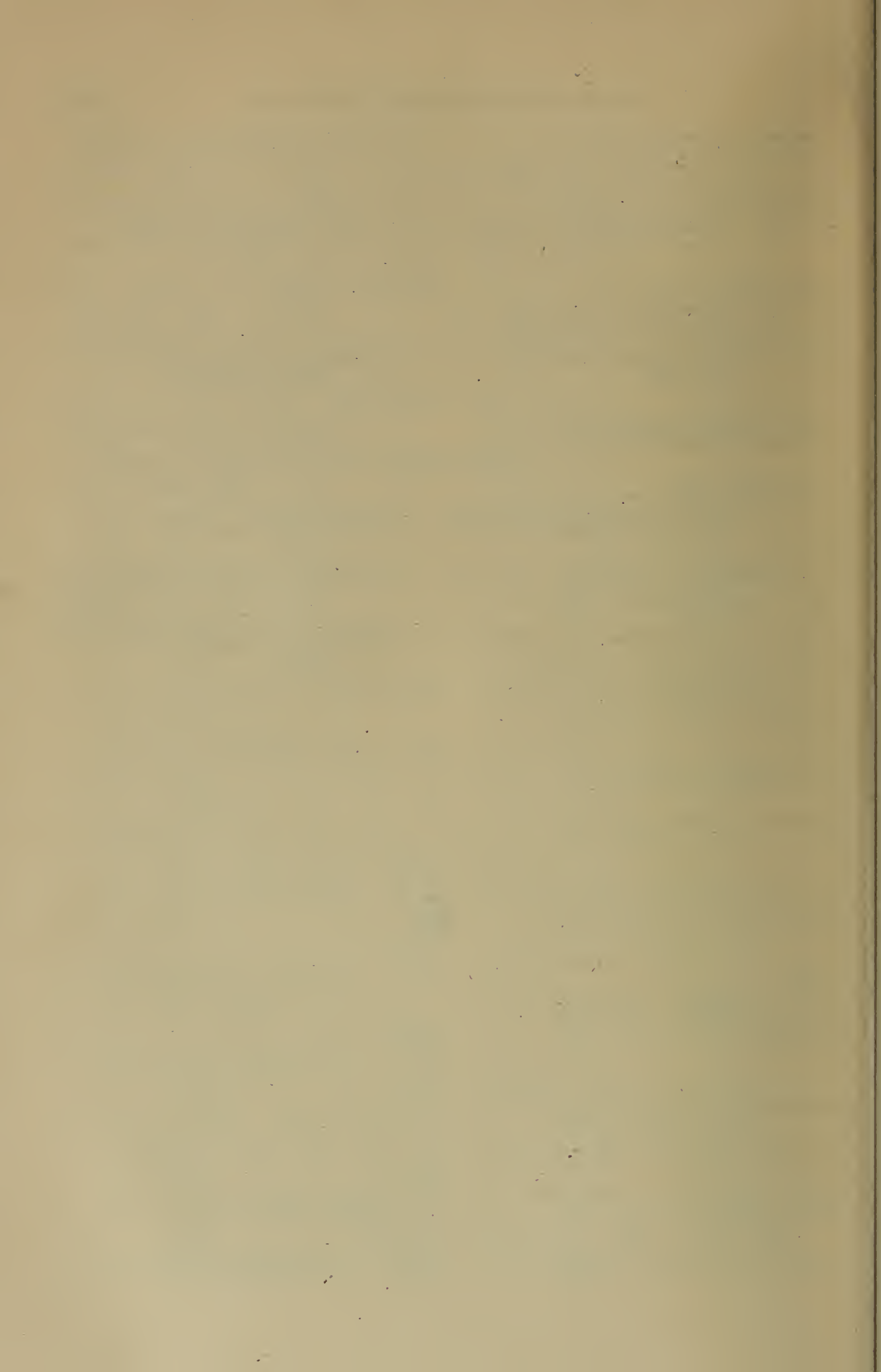
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- † (b) Jahrbücher der Stadt St. Gallen für 1831, Zurich, 1832, v. 2, no. 4, p. 96f.
- † (c) Der Gesellschafter, May 2, 1832, no. 71.

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- † (d) Der Freimüthige, Sept. 29, 1832, no. 194.
- † (e) Frankfurter Conversationsblatt, November 20, 1847, no. 320.
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- † (g) Verzeichnis von Goethes Handschriften... Berlin, 1861, p. 21.
- † (h) Die Grenzboten, 1886, p. 415-419.
- † (i) Vossische Zeitung, 1893, Sunday supplement, no. 26-28.
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- † (k) Augsburger Abendzeitung (Sammeler), 1902, no. 75.
- † (l) Frankfurter Zeitung, Abendblatt, August 12, 1905, no. 222.
- † (m) Tag, 1908, no. 385.
- † (n) Vossische Zeitung, 1908, supplement no. 50.
- † (o) Signale für die musikalische Welt, Berlin, 1908, v. 66, p. 1617-1620.
- (p) Inselschiff, 1925, v. 6, no. 1, p. 9-14.
- (q) Deutsche Zeitschrift, 1935, v. 48, no. 3-4.





GENERAL INDEX

THE main purpose of this index is to facilitate the location of the poems, all of which have been entered under first line as well as under title. In regard to the latter, the practice of the standard editions of Goethe has been followed, in that the German definite article has not been dropped. Thus, a good many titles are alphabetized under "d," e. g., "Das Veilchen," "Der Erlkönig," "Die wandelnde Glocke," et cetera.

Whereas all first lines and titles have been indexed, the procedure in regard to persons and subjects has been highly selective. Among persons the emphasis has been on the composers who were contemporaries of Goethe (e. g., André, Beethoven, Berger, Breitkopf, Eberwein, Ehlers, Gluck, Görner, Gretry, Jommelli, Kayser, Klein, Loewe, Mendelssohn, Mozart, Naumann, Reichardt, Schröter, Schubert, Schultz, Seckendorff, Spohr, Zelter); poets and collectors who served Goethe as models (Bürger, Burns, Goldsmith, Günther, Hafiz, Hagedorn, Hammer-Purgstall, Herder, Höltz, Johannes Secundus, Lenz, Lewis, Nicolai, Percy, Schlegel, Scott, Shakespeare, Wieland).

The subject headings have also been restricted to headings pertinent to Goethe's rhythmical and musical development (bouts rimés, deseterac, durchkomponieren, folk song [English, German, Greek, Italian, Scottish, Slavonic] Gesellige Lieder, gnomic poetry, Knittelvers, Models [Chinese, French, Greek, Italian, Persian, Scandinavian], occasional poems, parody, Protestant hymnal, world literature).

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